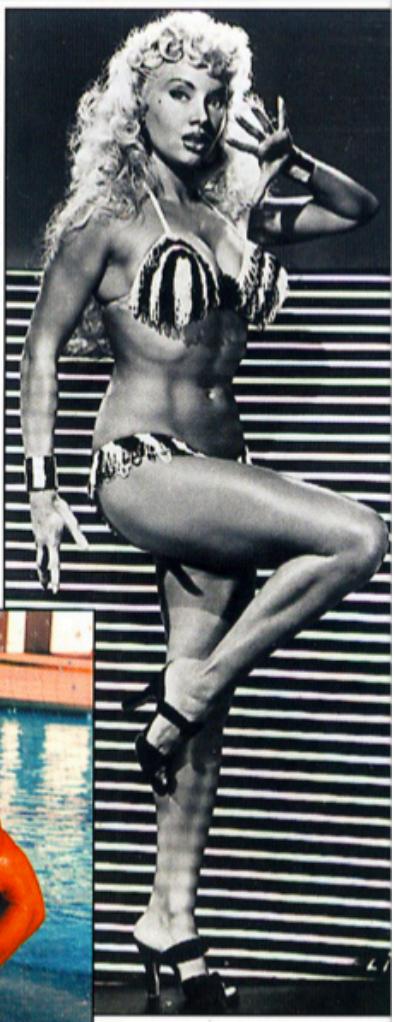
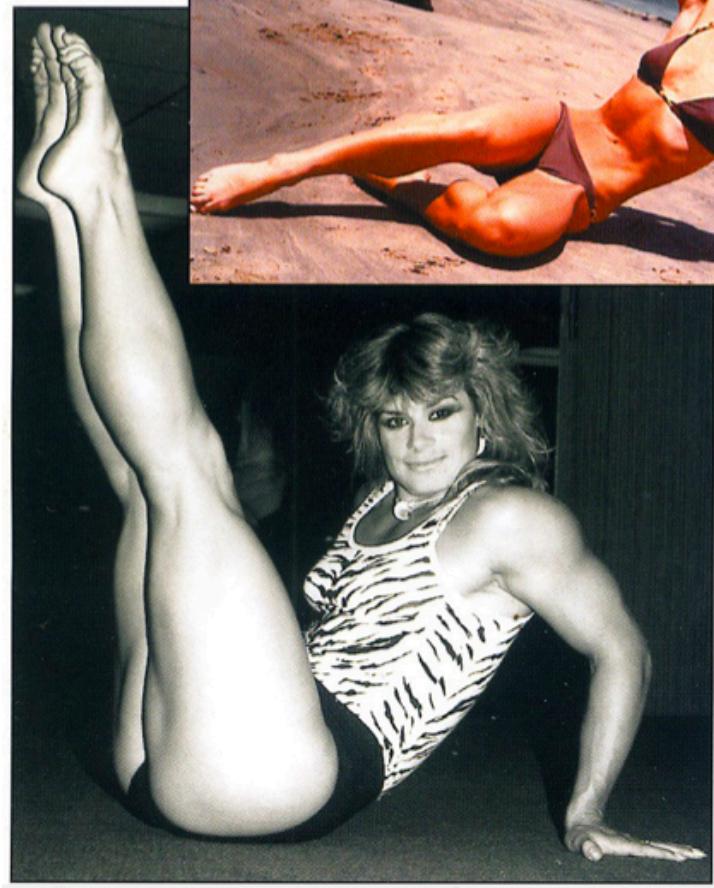


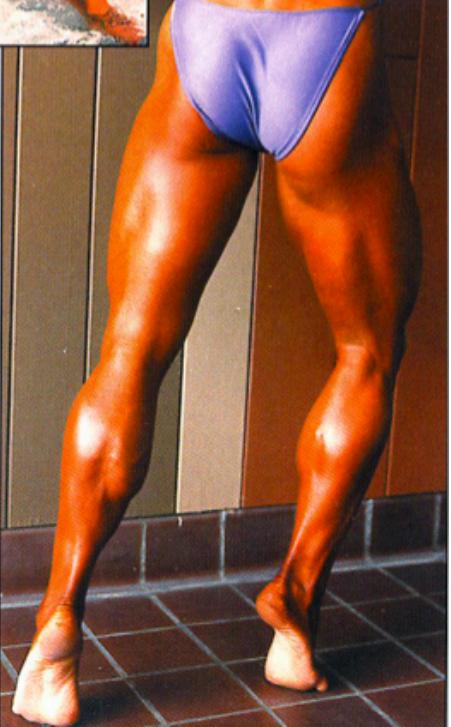
from the
**ORRIN J. HELLER
COLLECTION**
Vol. 8

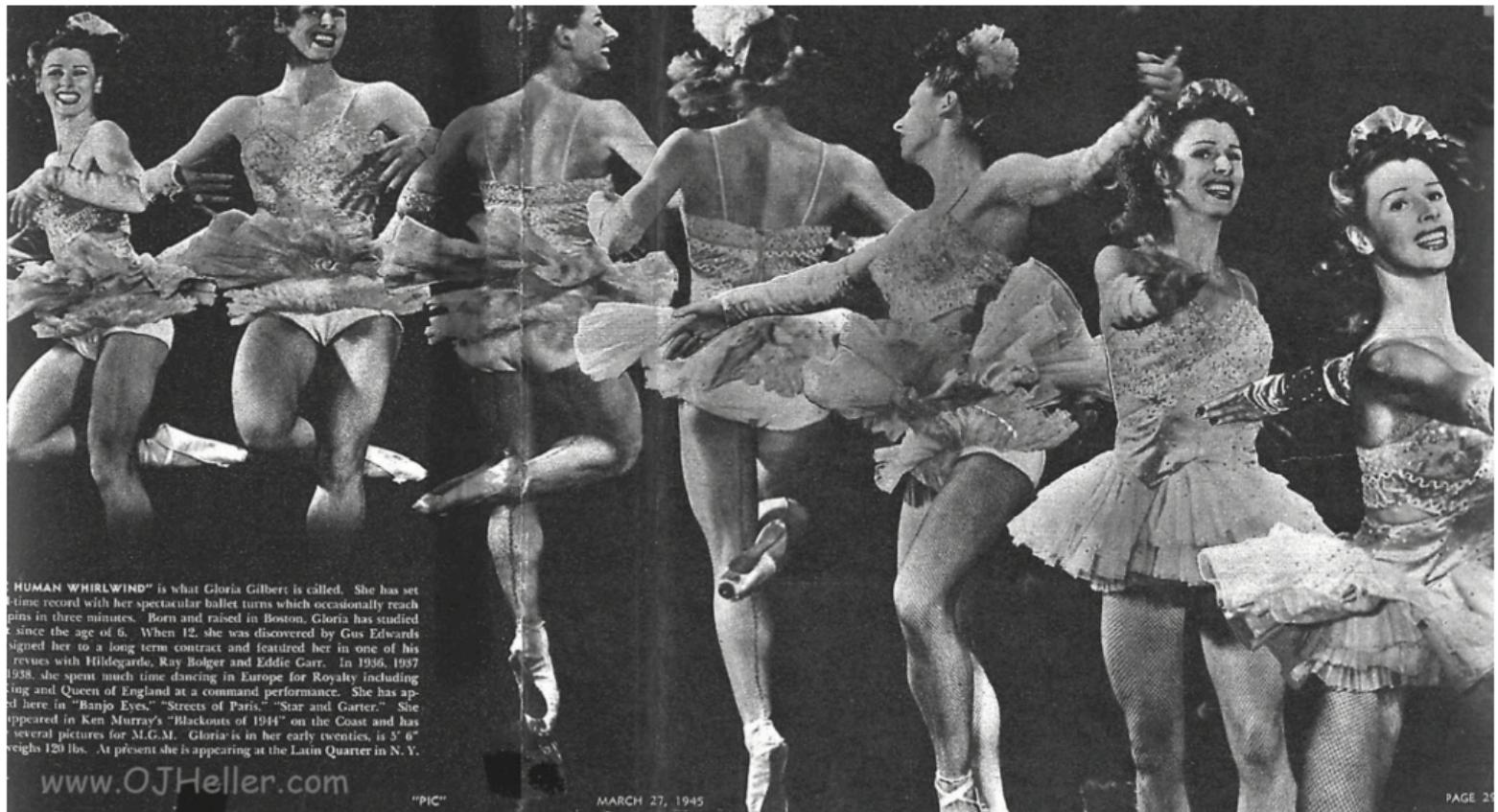


AN LH-ART
PUBLICATION



***SHAPELY,
STRONG
FEMALE LEGS
FROM
BODY BUILDERS
TO
TRACK STARS***





HUMAN WHIRLWIND is what Gloria Gilbert is called. She has set time record with her spectacular ballet turns which occasionally reach pins in three minutes. Born and raised in Boston, Gloria has studied since the age of 6. When 12, she was discovered by Gus Edwards signed her to a long term contract and featured her in one of his revues with Hildegarde, Ray Bolger and Eddie Garr. In 1936, 1937 1938, she spent much time dancing in Europe for Royalty including King and Queen of England at a command performance. She has aped here in "Banjo Eyes," "Streets of Paris," "Star and Garter." She appeared in Ken Murray's "Blackout of 1944" on the Coast and has several pictures for M.G.M. Gloria is in her early twenties, is 5' 6" weighs 120 lbs. At present she is appearing at the Latin Quarter in N.Y.

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"PIC"

MARCH 27, 1945

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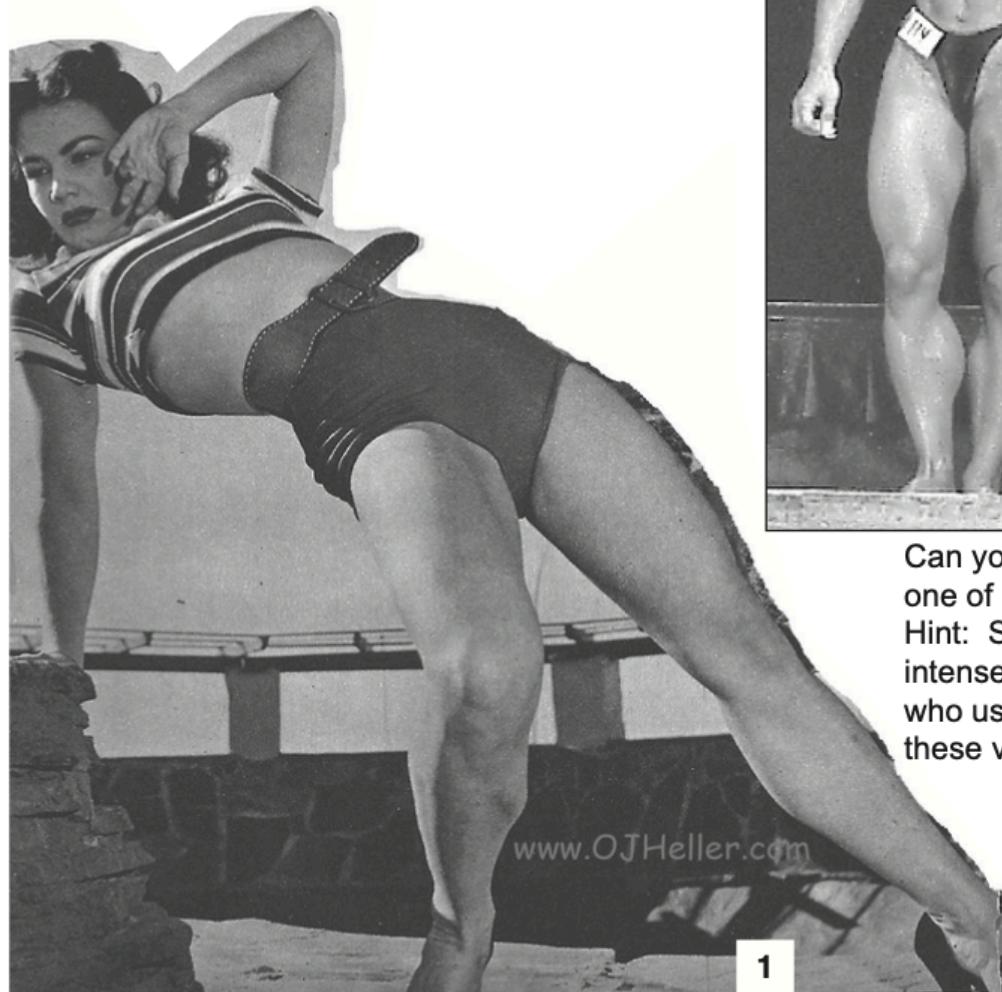
Well here a PDF version of OJH collection Volume 8. This time we will feature mainly muscular female legs from worlds of Dance, Sport and Body Building. Many from old magazines and newspaper articles clipped and saved by OJH over the years. Plus photos taken by either OJH or many of his correspondents and fellow aficionados of the muscular female form.

Now OJH was basically a biceps man, but he did not forget about the other female limbs and the development of their muscles. He collected the whole package, though there were not many instances of full media coverage of women flexing their biceps back in those days. One could find quite a bit of material featuring females with very sturdy *under-pinnings* or **GAMS** as they were known to be called



(I remember attending with my dad, one of the early **Wally Boyko SuperBowl of Body Building** shows in Anaheim, CA and spotting a new girl in the line up with enormous calves. She was amazingly developed below the knees!

Below is a clipping from one of OJH's many men's mags. Model trying to look like an "APACHE DANCER" which was a big thing in the early 1950's.



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Can you guess who this FBB was? This was one of her first contests from the mid- 1980's. Hint: She later went on to make some pretty intense FemDom videos with another FBB who used the stage name of "*Treasure*" in these videos.

Here is a letter received about the first OJH collection Vol. that we have been meaning to run for 7 issues now!

Dear Mr. Heller,

I enjoyed the **O.J. Heller Collection Vol. 1** very much and am eagerly awaiting the next edition. Hope you will offer it soon!(Sooner than we printed this letter, I guess - LH)

I especially enjoyed the letters from **Clarissa Rodecker, Boris Barnett, and Joan Most Nault**. I would love to read more letters from women who have had mixed wrestling matches. I did not know that such correspondence was ever published until the 1970's. It was then that Cavalier and Nugget magazines started publishing "**Fight Time**" letters. Most were entirely made up, and all of them, I believe, were written by men, although some supposedly came from women. I doubt though, that any woman wrestler ever wrote to these magazines. Most were too outrageous to be real.

Other men's magazines, like **Penthouse, Oui** and **Gallery** had an occasional letter about fighting. **Leg Show** featured "**Muscle Legs**" and female wrestlers for a brief time, but most readers were not interested, so the trend was discontinued.

It would be great if some woman would write a book about her career as an amateur wrestler. She would describe how she got involved in the sport, how she was able to defeat young boys when she was a girl, and later men when she was an adult. She would express pride in her physical prowess, especially her leg strength and how most of her male opponents were victims of her scissors holds.

Alas, such a book has never been written, at least to my knowledge. I did read a book called "**The Unbeatable Loser**", written by an Australian pro lady wrestler. It was not very interesting, as it had very little about wrestling.

If such a book actually does exist, I don't know how it would have escaped my attention, as I have always been looking for news and information about the sport, since 1971.

One man, whom I corresponded with was writing a book about women's wrestling, but doubted that any publisher would publish it.

Maybe such a book exists somewhere in the underground. Maybe it's not even written in english. I believe that people from all parts of the world have been interested in the sport for many centuries. If you know of any such book, please inform me. I could study the language enough to translate it, at least partially. I've studied several languages, and could at least make an attempt at it. If not a book, a series of letters in another language would be of great interest to me.

So, London Life used to publish letters from mixed wrestling enthusiasts as far back as the 1930's. I suppose that there was not a huge number of them, and possibly you have already reprinted most of the better ones. I hope I am wrong. I'd love it if you offered pages and pages of them.

Also, fictional stories about this subject would be interesting to me. Again, I don't know how any such stories would have escaped my attention. I think I've delved into every nook and cranny of the world of female wrestling, and never found much in the way of truly interesting readings.

Men's Fitness magazine has an article in the current edition, "**Wrestling with Women**". You have probably seen it. (*Missed that one - LH*). It is about a school in New York City that offers training and then matches in mixed wrestling. It's collegiate style wrestling, which is not as exciting as "submission" style. I doubt if I'd go that far to wrestle a woman under collegiate style rules, but at least it's a breakthrough as the school intends to expand into other cities in the next year.

It would be exciting if a woman would start a similar program, only she would teach "submission style" matches. She would train women to use scissors holds especially to defeat men. She would refer to this hold as "the great equalizer". She would help women to develop their leg muscles, especially their thigh abductors, to give them an advantage over their male opponents. Her goal would be to: 1) increase the popularity of mixed wrestling, maybe even make it somewhat of a "national pastime", and 2) prove that women, pound-for-pound, are better than men at this sport! She would teach her women not just to exploit their physical advantages over men, but also their psychological advantage. Saying things like, "You won't be too rough on me, remember, I'm just a girl."

Then, "...just let me warn you though, my legs are very powerful, and try to avoid my scissors holds. Just look at how much bigger my thighs are than yours! You know I'm going to try every second to scissors you, and I'll really hurt you, maybe even injure you if you don't submit quickly. You seem to be a little nervous now? You ought to be! What happened to that silly grin? You're surely not starting to get afraid, are you? I can't stand a wimp! Your legs are like matchsticks! Who told you, you could wrestle? Let's get started! This will be fun!"

By then, she has the poor guy confused and nervous. She can do a lot to defeat him mentally before the match even begins. He feels a little inhibited about going all out against a "mere woman", but also threatened by her brazen confidence and her sudden contempt for him as a worthy opponent.

You must be very busy, so I don't expect a reply. I'd just like you to consider my interest in real letters about mixed wrestling. Again, I can't wait for your next mailing.

John

(John did have another letter that was printed in OJH Collection Vol. 2 along with some more mixed wrestling letters from **Night & Day Magazine**. Here are a couple more + an older mixed boxing letter from **London Life...**)

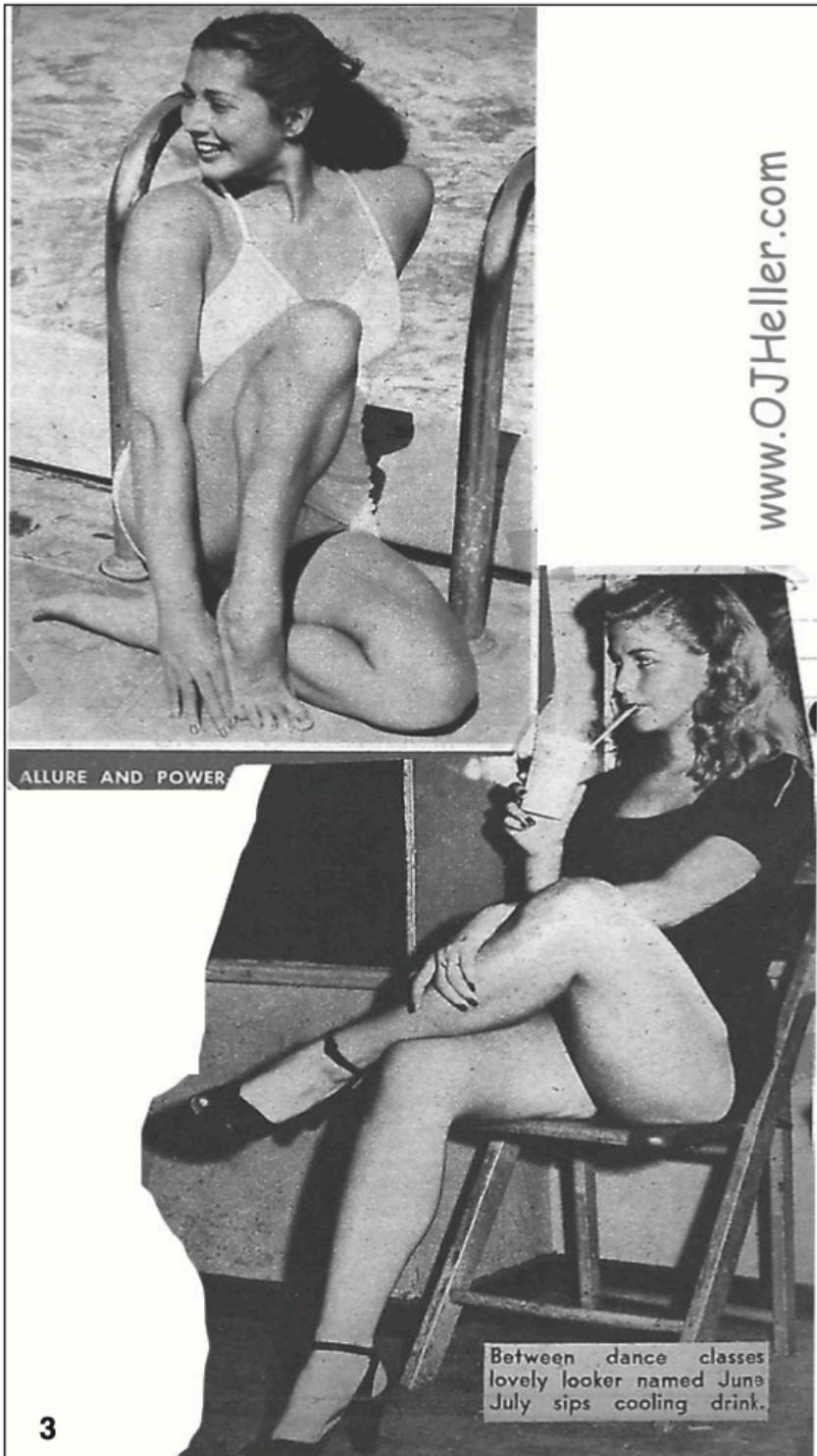
AN OBVIOUS FEMALE?

Dear N&D editors:

I have to laugh at the many guys who foolishly boast that they can handle any and all women who come their way. Some misguided souls even dare to dream that they can stay alive with two brawny females. Just to set some of them straight, and to put in one for our side, let me tell you that on two occasions I, an obvious female, have tangled with not one, but two full-grown, able-bodied male animals, and on both occasions said men have bitten the dust.

I don't claim to know every wrestling hold in the book, nor do I profess to be able to lay one on a guy's jaw with the force of a **Marciano**(this is from the 1950's remember - LH).

However, I know more about wrestling, boxing or judo than any average male. Also, I know when and how to make a practical use of this knowledge. What's more I pull no punches when I tangle with one of these idiotic guys. Unless they turn out to be a lot more of a battler than I originally thought, they're in for the thrashing of their lives. My manner of whipping the stuffing out of them would certainly not win me a prize in "fair-play".



Incidentally, the contests with the two males were no pushovers. They were average fellows in height and weight. Of course, I'm an above average gal. The results can be summarized quickly:

Case #1: One gave up, the other was on the ground, not "out" but helpless.

Case #2: One unconsciousness, the other begging to be let up.

It isn't very often that I offer to take a chance against two men, but if any fellow is crazy enough to think that he can handle me, he's welcome to try. This gal is no amateur, I'm five eleven and 170 pounds, and I don't play for amusement, I play for keeps!

MISS T.A.

NYACK, NEW YORK

*(Both of these **Night & Day** letters were in response to a man's letter about never finding any women or two he couldn't defeat easily in a mixed fight. - LH)*

A POWERFUL DAME

Gentlemen:

I'd like to have you print this in your column in response to the young man who is looking of a "powerful dame". If he wants to have his ears pinned back, but good, I'd be more than happy to introduce him to a friend of mine - a Manhattan secretary, but don't let that fool you.

The girl I advocate to teach this man a lesson he so richly deserves is 28 years old, and six foot one and one-half inches tall in nylons, and tops 180 pounds. I have seen her lift a 230 pound man across her shoulders, and if she should do the same to the young man in question ... well, six feet is a long way to drop!

As for my friend's ability to make minced-meat out of her victim, I can assure him that she is no amateur. A former life-guard at Jones Beach can attest to that. He was no weakling, by any means yet he was pinned in a spontaneous, impromptu wrestling match on the beach.

We all enjoy your column immensely. Keep it as interesting as usual.

Adelle M.

New York, N.Y.

Vivian was one of the hand-balancers who inhabited Santa Monica Beach (original "Muscle Beach") after WWII in the late 1940's.



LOST BY CARELESSNESS

To the Editor,

Dear Sir - I was interested to see the letter from your reader "He-Man" about Christina Lawton, and would like to know where he got his information. I saw this report in one newspaper from which it appears that he has got the name of her opponent incorrectly and has also apparently exaggerated the results. Perhaps you can obtain for us some further official report from Colombo. (This letter she refers to was from a man scorning Female Boxing - LH)

Usually girls of 17 or 18 are very good at boxing. Connie is a very pretty redhead. 5 ft. 6 in. in height, and weighs 8 st. 2 lb. in fighting dress. Which consists of dark blue satin knicks(=shorts), dark blue brassiere(=top), blue socks and regulation boxing boots.

We always use 6 oz. gloves.

My younger brother, who is 16 and about the same height and weight as Connie, often spars with me, and I am glad to say does not scorn girl boxers.

The other day I suggested that he might like to have a proper match with Connie, and he was very keen on it, so a match was arranged.

They looked a very well-matched pair as they stepped into the ring and shook hands. Our instructress acted as referee.

Three rounds was the schedule. At first they seemed frightened of each other and sparred at long range, at which Connie, who was evidently the better boxer and lighter on her feet, scored with one or two left leads and at the end of the round was ahead in points.

I was acting as Jim's second and in the interval told him that he should get in close if he wanted to win.

As soon as the gong went, he dashed in and took Connie by surprise. At in-fighting he did much better and soon Connie's body showed several red marks where Jim's gloves had connected. Connie was not being idle, and gave nearly as good as she got. Her second yelled at her to get away, and finally she succeeded, although she looked tired. I shouted to Jim to go after her and he did and caught Connie with a right under the heart and she went down. The gong rang at the count of six.

Round three - Jim rushed in again to get at close quarters thinking that Connie was finished, and as a result was careless. Connie's left met him on the point of his jaw and combined with the weight of his rush, he went down. He was up again at the count of eight, but looked very groggy and Connie seeing this rushed in and hit him as hard as she could with both hands, closing his left eye and making his nose bleed.

Jim was now staggering about and Connie stepped back appealing to the referee to stop the fight, but she told them to box, so Connie measured Jim with her left and then brought up a right uppercut with all the weight of her young body behind it and Jim fell to the floor knocked out. There was no need to count as it took nearly five minutes to bring him around. He fell flat on his back and even I had to cheer with the rest of the girls at this perfect knock-out, with the referee raising Connie's right hand triumphantly.

I never thought that a girl could beat a boy like this when they were equal in weight, but this proved me wrong and was a great feather in Connie's cap.

When Jim came round, while disappointed, I am glad to say he acted like a real gentleman and went across to congratulate Connie. He made no excuses, but I think it was his carelessness in round three that lost him the fight.

Jim asked for a return fight next month and if your readers are interested I will be pleased to describe it. Connie and Jim bear each other no animosity, and talked to each other in friendly fashion at supper afterwards.

I am sorry that this, my first letter, should be so long, but hope that will be able to publish it.
Wishing "*London Life*" every success.

Yours truly,
BOXING GIRL

GYPSY dance

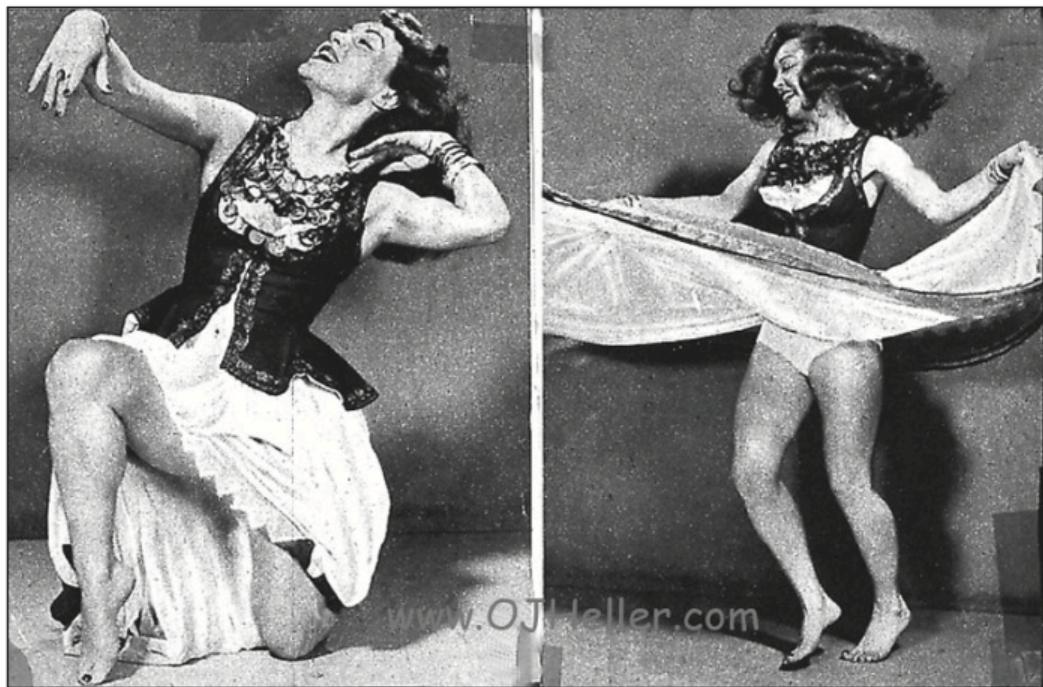
TANAGRA, who hails from the wild hills of Serbia, is a young Broadway dancer who has parlayed a wild pulse-quicken gypsy dance with a voluptuous figure into one of show business' most exciting performances. Wheeling and whirling the billowing skirts of her gypsy costume, Tanagra is a sure show-stopper every time she goes on stage. From the thrilling pictures here, it isn't hard to see why Tanagra is the *Dansation of the Nation*.



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Tanagra from Serbia was a big act in many New York clubs in the late 1940's. Doing a Gypsy-styled dance that showed off plenty of her healthy legs.



One last thing about **Night & Day** magazine. This monthly mag from the 1950's did a lot of adventurous things for those conservative times. One this page you'll see some pics of a very well-built Blond walking the streets of New York. You'd probably think it is **Marilyn Monroe** attracting all these male (and some female!) eyes, but it isn't.

That is actually **JOY HARMON** a busty model from those times with either a blond wig, or a dye job strutting her considerable stuff for N&D's probably hidden camera. Almost could be an **Alan Funt Candid Camera** stunt (and perhaps it was).

N&D did a lot of things like this, and keeping their letters column open to people interested in Muscular women was very helpful in developing an early network of collectors for this subject.





MEG MYLES in her M. Monroe 'disguise'





Below is a very young Nancy Zkarvon having a tussle with her wrestling mentor Judell Dulong in mid 1970's Garden Grove, CA.



Sweet mystery of love!

What did he do wrong? He will never know. A woman in love is unpredictable, as John Law and Angela Osborn show at the Windmill Theatre.

DANCE...

But getting back to the main subject of this edition of From The OJH Collection. **Legs.** A good place to start would be the Ballet. Something that has been around a long time and must owe a bit of it's staying power to the obvious leg power of all the participants of this art- form. Especially the ladies. Right is a row of heavily made up beauties from the American Ballet Troupe doing **Stravinsky's "The Card Party".** Below a cover photo from a Czech magazine devoted to dance. Even behind the Iron Curtain the art -form flourished.

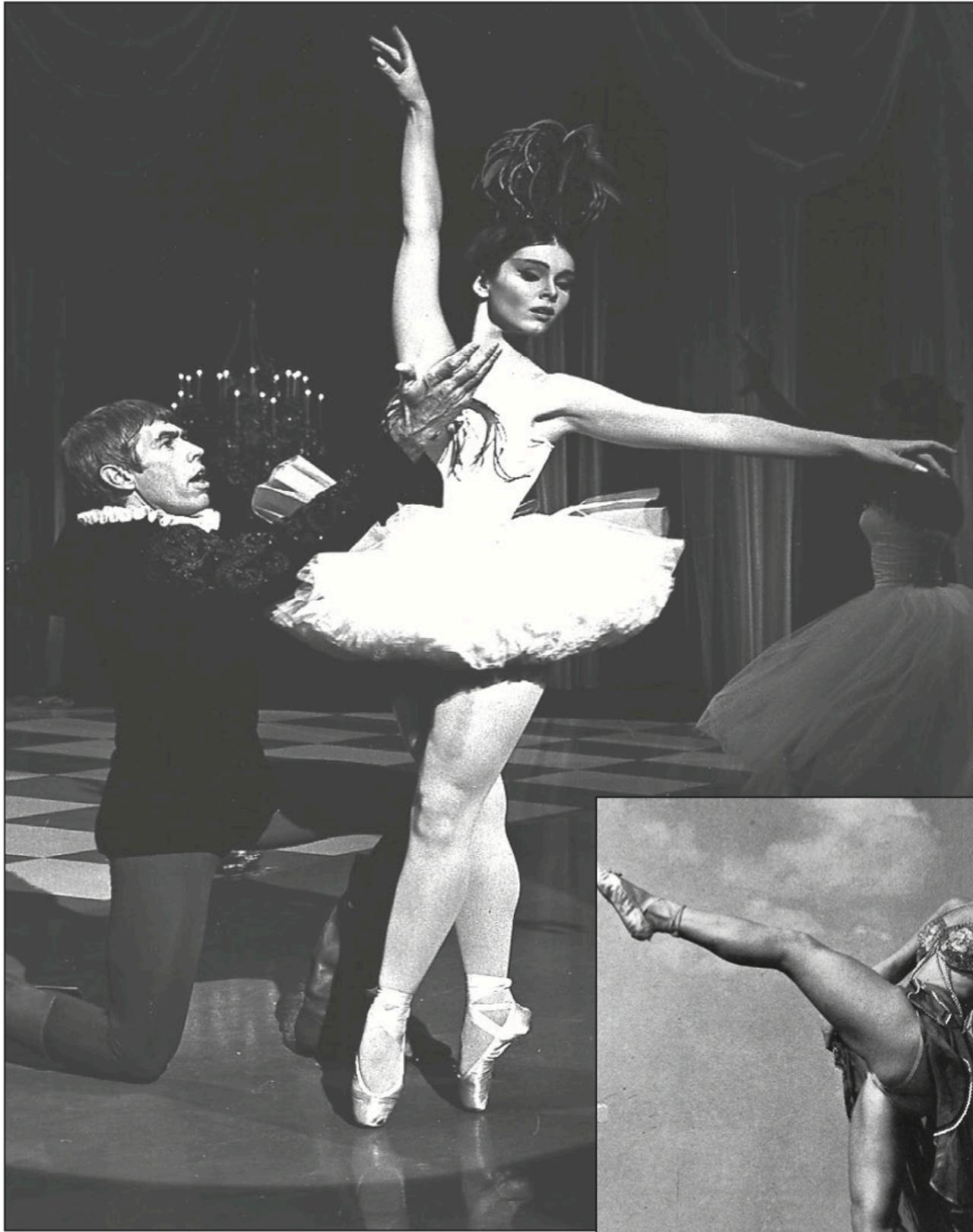


českoslovák Life



MORAVIAN BALLET

Below is a still from the 1960's spy-fad film "*In Like Flint*" in which ballet trained actress/dancer **Yvonne Craig** played a Russian Ballerina. Even in this studio-controlled still you can see the muscles in Yvonne's thighs bulging with power.



To the right a young ballet lass lifts her powerful lower limbs in an open-air dance.



Below are three pictures of Sweden's number one dancer in 1950, **Marianne von Rosen**. She is seen here in the Sioux ceremonial dance from **Annie Get Your Gun**. This dance was originally for a male dancer because of the powerfulness of the jumps and moves, but Marianne showed them that she had more than enough power to pull it off as the show went on the road for record performance runs all over the world.



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WHAT'S BENEATH A BALLET SKIRT?

THOSE French bathing suits known variously as the Bikini, Riviera, Parc Vendome, and Kiddie Kar Named Passion, are said to give the wearers lots of allure and enticement. But for sheer freedom of movement, the Bikini of atom bomb idea is best for those bombshells called ballerinas. Naturally, in tradition, the ballet skirt is prim but beautiful, delicate as some of the dances interpreted by premiere danseuses. But no well-informed ballerina would ever think of rehearsing in her stage costume, which is why stunning Vera Lee, whose ballet performances on "Piano Portraits" and "Dance Ballads" over the Don Lee Television Network on the Coast, likes to do her stuff in an unhampering bathing costume which looks suspiciously like the Bikini. On the Santa Monica Beach, Vera goes into her arabesques, pas a deuces, and grand jetes, nudges clouds with leaps, keeps high the ballet art.

Double Duty

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FOTOS FROM METRO GR



The two demoiselles from Des Moines appear in toto below and somewhat piecemeal above.



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Ruth & Dorothy Costello, 20-year-old twins did a very acrobatic dance act in the fifties. OJH has commented on Dorothy's exceptional thigh development in a previous volume.



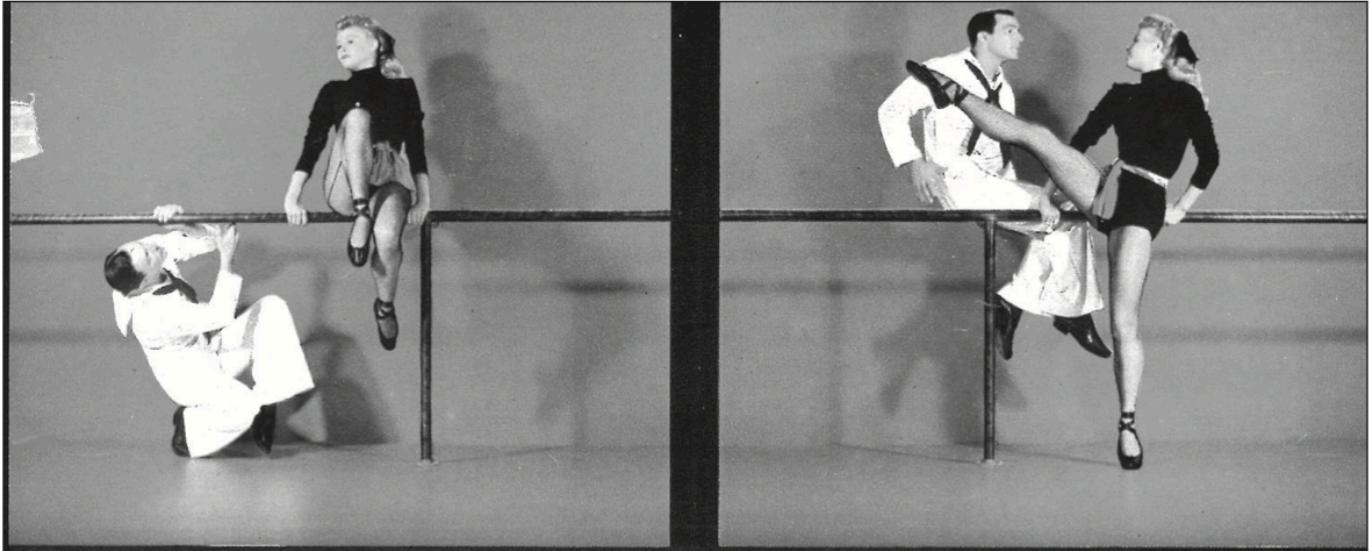
OJH did this cartoon biceps enhancement with a chorus girl theme, giving it a **Rosey the Rivetter** angle with this caption, *“During the war I worked in the Iron Works as a Blacksmiths helper”*.

Below **Rosita & Lomar**
a Spanish dance duo where the
female was Ballet trained and
could leap right over her partner's
head!

To the right a modern dance number
where a female completes her
conquest of her man. It was a
Ballet piece with the theme that
women weren't to be trusted, having
some male-rape sequences!

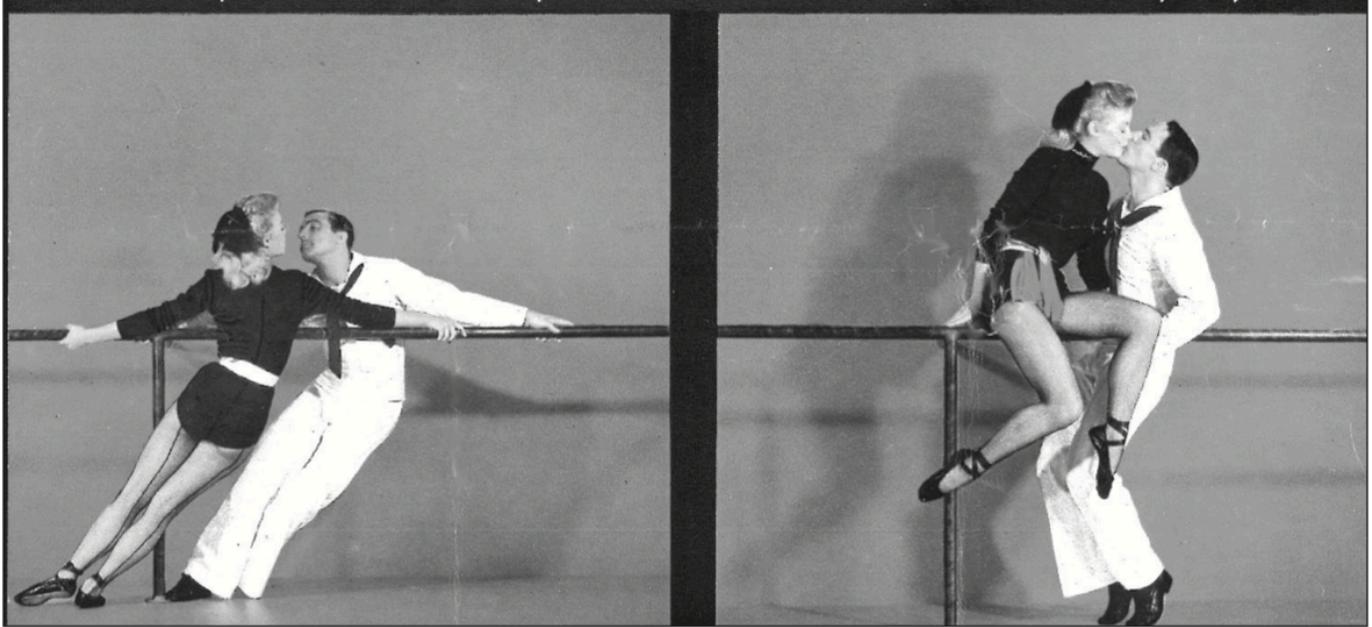
Below, bride
completes conquest of her man. Ballet's moral: women are not to be trusted.





Ballet is pushing to the top in musical movies. Therefore, MGM's *On the Town* followed unusually close to the dances of the 1945 Broadway success

In one of several ballet sequences from the film, Gene Kelly, the lonely sailor, is united with demure Vera-Ellen in a dreamy dance by a ballet bar



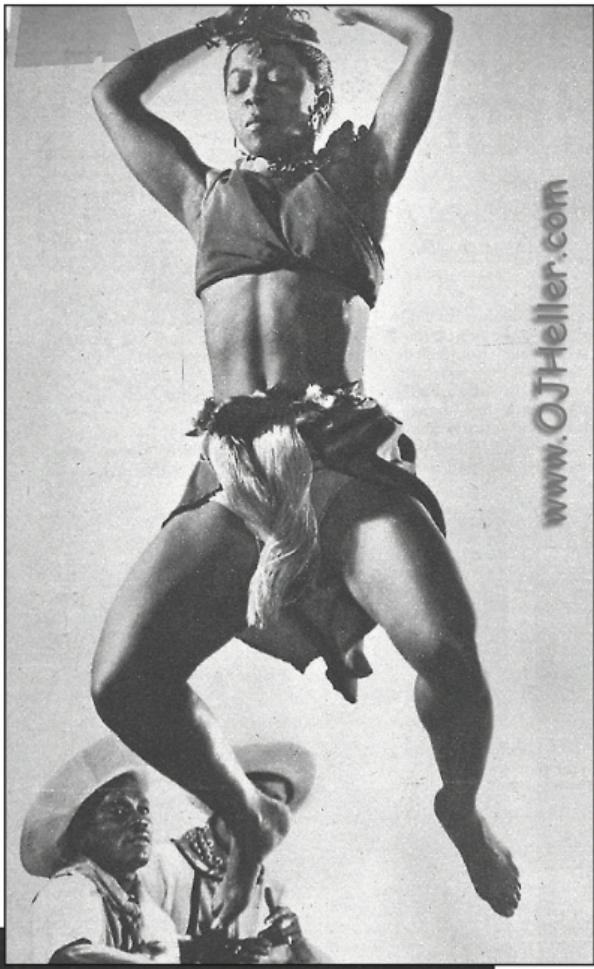
Former **Rockette** and a **Ballet** trained dancer, **Vera-Ellen** made it big with the **MGM** musicals of the '40's and '50's. She also sang and could act well enough for the somewhat cardboard rolls that musicals had back then. She also had tremendous calf development that was usually air-brushed out of the studio controlled stills from these movies, but could be seen during the dance sequences in which she danced with the likes of **Fred Astair**, **Gene Kelley** and many others.

Though she may have appeared dainty in many of her films, Vera could leap easily over 4 feet high and handled many difficult routines in an Astair-like style that made them look easy to the unaware eye.

The pictures shown here are from **Wonder Man** (with the short skirt) and **On the Town** (with **Gene Kelley**). Her movie debut was opposite **Danny Kaye**. Just 5' 4" tall and about 115 pounds. She won a **Major Bowes** audition at 16 and danced for **Billy Rose** at 18. She dropped her last name of Rohe and just was known as Vera-Ellen for her whole career. Many a calf lover really perked up when one of these musicals featuring her great legs came on screen.



Pearl Primus was a Caribbean dancer who could literally leap over a standing man without much of a running start. The power of her thigh brought many an actor to the floor with shock and surprise. Here she is leaping over a fellow actor in the *Emperor Jones* opera.



PEOPLE

Qualified Queen of Paris cafés is Gisele Robert who has rocketed to fame because her legs are said to be better than Mistin-guett's, who ruled French night life for fifty years.



Lithe Lady-in-waiting, Laya Raki, waits hopefully for U.S. stardom. Having finished German film, the German-Javanese actress hopes to appear unmasked here.





Taking Dance out of the high-brow world of Ballet and Broadway musical and into the more raw world of the vaudeville stripper and exotic dancer shows we find **Lilly Christine** as a well-built performer here.

Lilly wasn't a stripper, but rather an exotic dancer with such an animal like aura that she was known from coast to coast. At 5' 7" and about 130 pounds she had great muscle control during her act which started out slow and built to a frenzied pattern of sinuous vibrations. Leaving her audiences limp when she finished. Her torso was oiled and her hips gyrated with obvious suggestiveness which was uncommon back in the conservative 1950's. Doing things seen today in most Hip-Hop music videos.





Sequin was another exotic dancer who usually did short seduction plays on stage. No doubt leaving a lot of frustrated men in the audience when she finished and left the stage.

An interactive dance that has been covered here before is the *Adiago* or **Apache Dance** style. Men tossing the women about and vice-versa. Above **Paul Whiteman** lifts the thick powerful fishnet clad leg of his partner **Kim Scott**. Their act was so hot the censors had to tone it down before they could go on a variety television show.

The Dance of the Apaches came into vogue at the beginnings of the 1900's, and reached its peak of popularity in the twenties, when American and British tourists crammed into the *bals musette* on both banks of the river Seine.

The aesthetic details of the dance are basically this, "The girl tries to flirt with customers. Her lover turns up, finds out about it, and then the dance starts. He shows her what a useless thing she is to him by lifting her up in every direction until the end, where she takes up a knife and kills him."

This theme has been altered at times. In American versions it is sometimes the woman who is doing all the tossing about of her man, and no knives enter into it. Regardless both participants need to be in top shape to handle this rough and ready routine!



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ROUGHHOUSE ROUTINE

Hot Dance Prospects Do 'Slaughter' ➤



3





No matter what the style of dance, women who are active in the dance field are among some of the strongest-legged ladies you'll ever know. Get one to put a scissors hold on you and you'll quickly see why!

Above a well-legged model/dancer frolics in the surf, while below an equally healthy legged **Anita Alvarez** takes a turn in a musical number.



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BATTLE OF THE FRENCH BAR MAIDS

It begins as a little argument between these two gals. At first, their dates brush off the brouhaha as unimportant.

Paris night club "L'Amiral" presents something different in a show: two beautiful, angry girls.

The whole fight is an act that soon gets taken to the stage where the two girls fight it out until a third party breaks it up and their dates carry them off back stage.

You have probably seen a number of fitness competitors do this move thinking it was a new thing, but this girl pictured here is doing the move in 1949!



Soon the whole club is watching and the argument moves away from the tables, onto club stage. During the hair-pulling and kicks, plenty of curves are shown—natch.



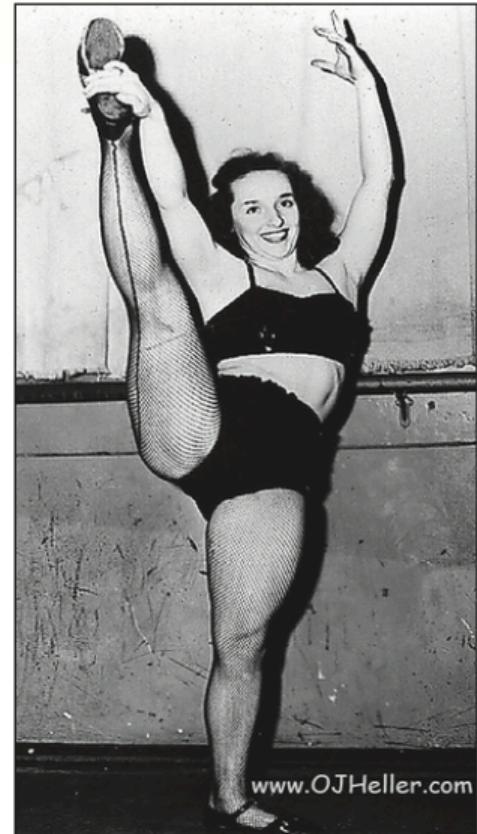
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ACROBATS, SKATERS & GYMNASTS...



Doing the splits and other contortionist-like moves is usually the warm-up routine for many dancer, but some women actually incorporate such moves in their acts. Limber joints and stretchable muscles make for many interesting positions. The splits between chairs is more of a strength move than a stretching one, as these women are supporting their full weight in this seemingly (especially to any male viewers) painful maneuver. This thick-thighed woman here shows amazing limberness for being so husky in the legs department.



Being able to do what this girl is doing below takes one very flexible spine.



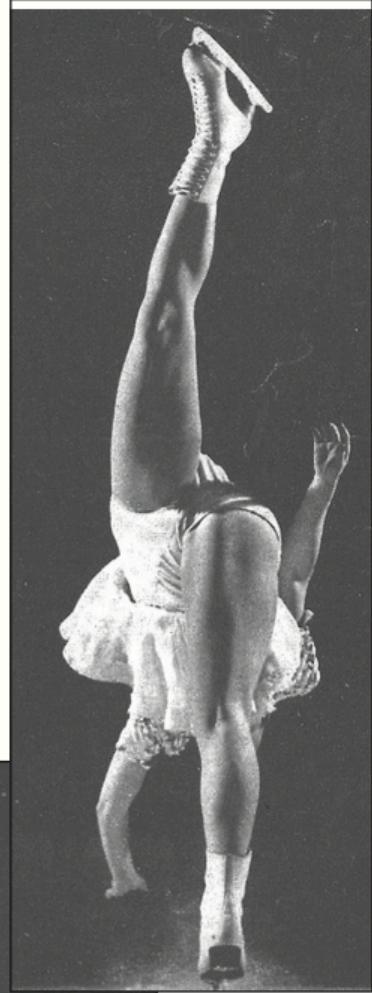
Another area where strong-legged women could be found was on the ice or at the roller-rink. Skating takes just as much practice a dance, and any women who went into it always built up muscle in their legs - especially the thighs!

Coming or going an ice-skater has to have a lot of leg- strength to make things look easy on the ice.

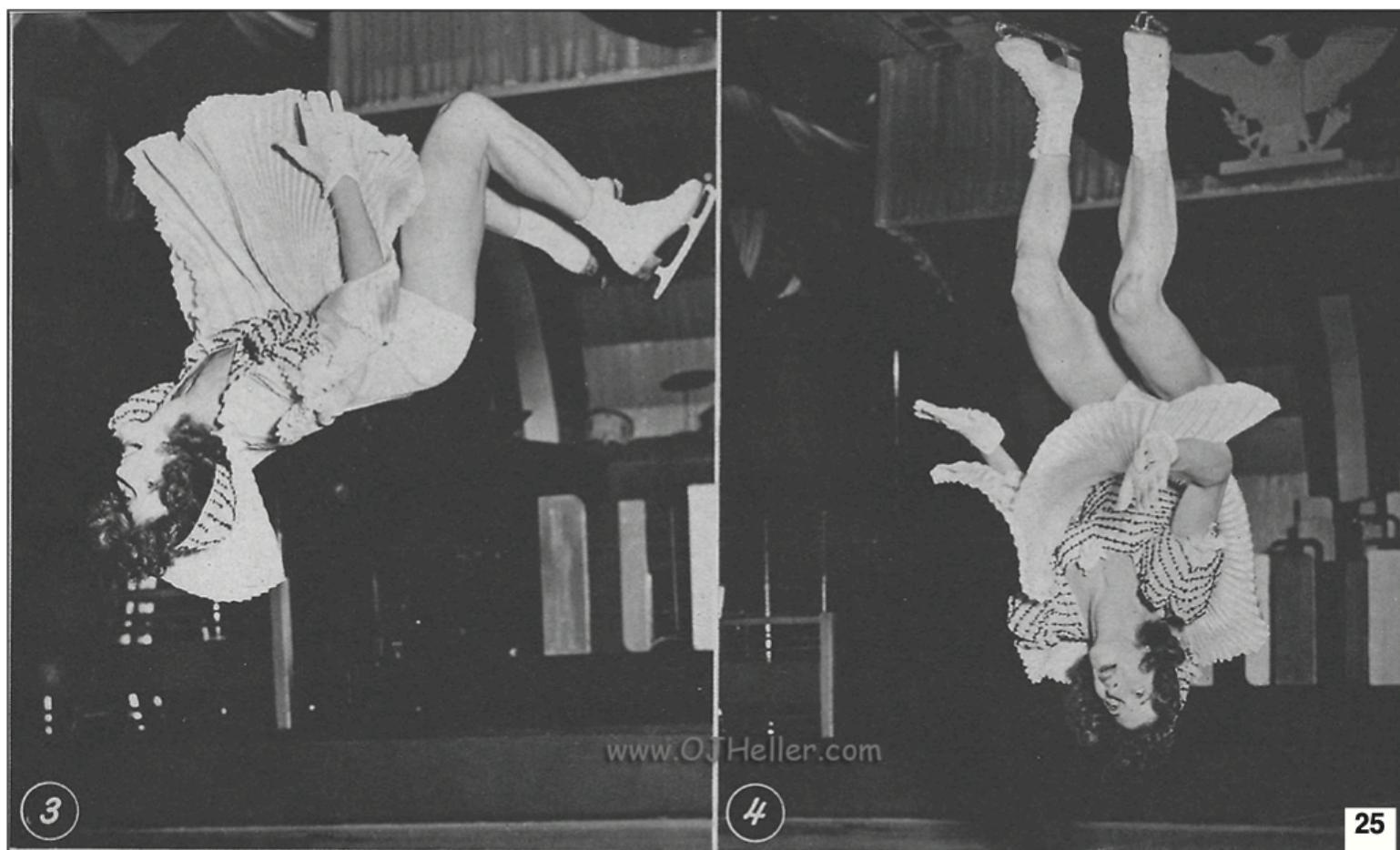
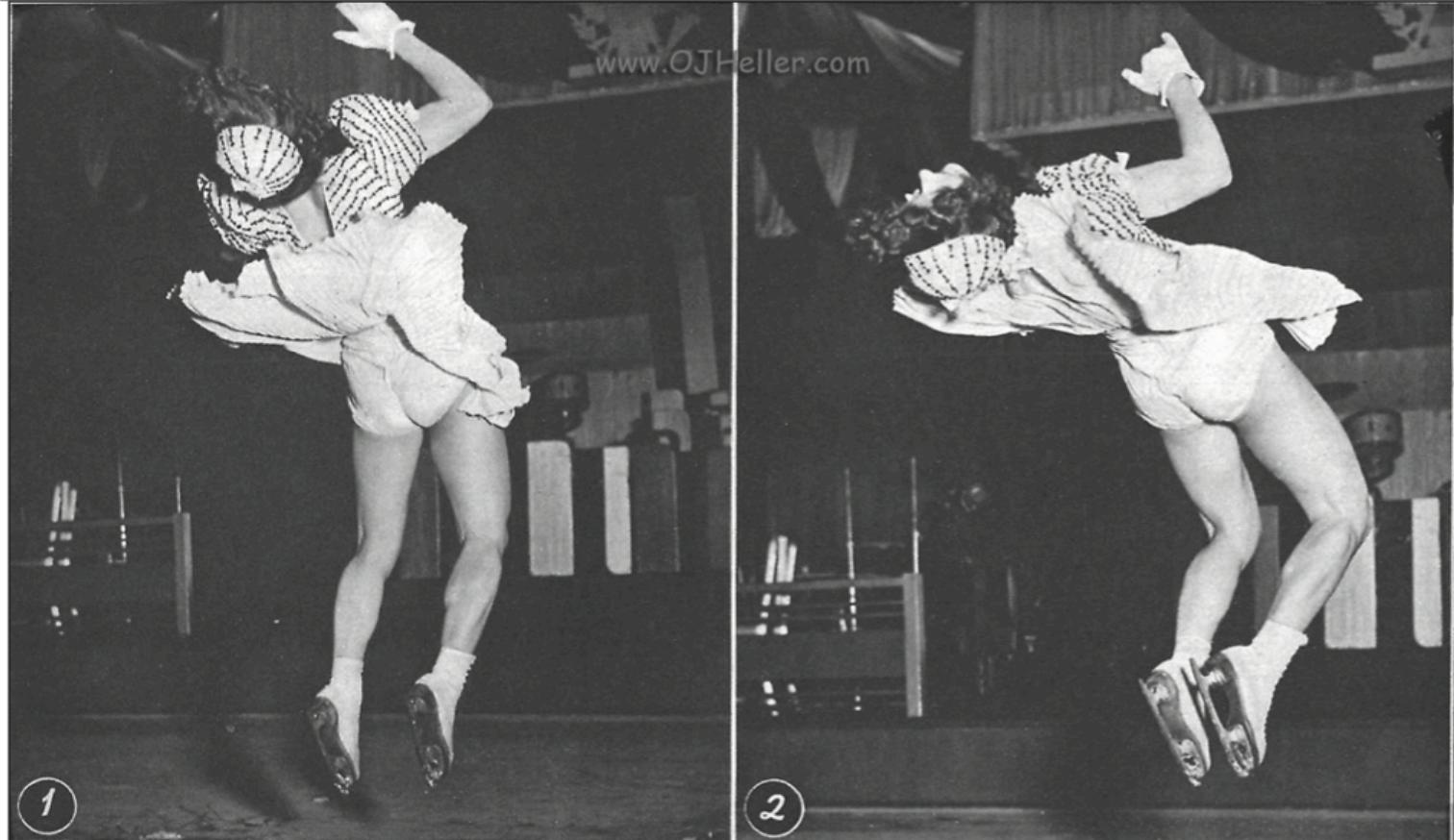
This is **Gretchen Merrill** performing a fast, one-foot "Charlotte Stop" She is skating backwards when doing this move.



In this Pirouette Spin, the entire body is literally hurled into a terrific swirl, starting from a left outer forward edge. She goes into the spin within a tiny arc, the axis of which is her left toe. Arms are waist high, extended for balance.



Adele Inge was recognized as a great talent in skating at **age 16**, here we see her doing her trademark move the back somersault. First she does a “round off” to gain speed, then leaps upwards to start the somersault(1). Up she goes as if taking flight. But not exactly “with the greatest of ease”(2). With the surprised look on her face(3), you’d think she was a novice taking a bad spill. Will she land on her pretty head? Now fully upside down(4). Adele is now looking at the ice and sitting herself up for her landing.



Now coming around she pulls her legs around to come up under her before she makes her two-point landing(5). Note her **magnificently muscled legs**(this is what was written in the original caption! I kid you not-LH), tensed to absorb the terrific shock of her body. (6) like a spring from skates to hips her legs absorb the force of her landing(7).



5

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PRODIGY ON SKATES

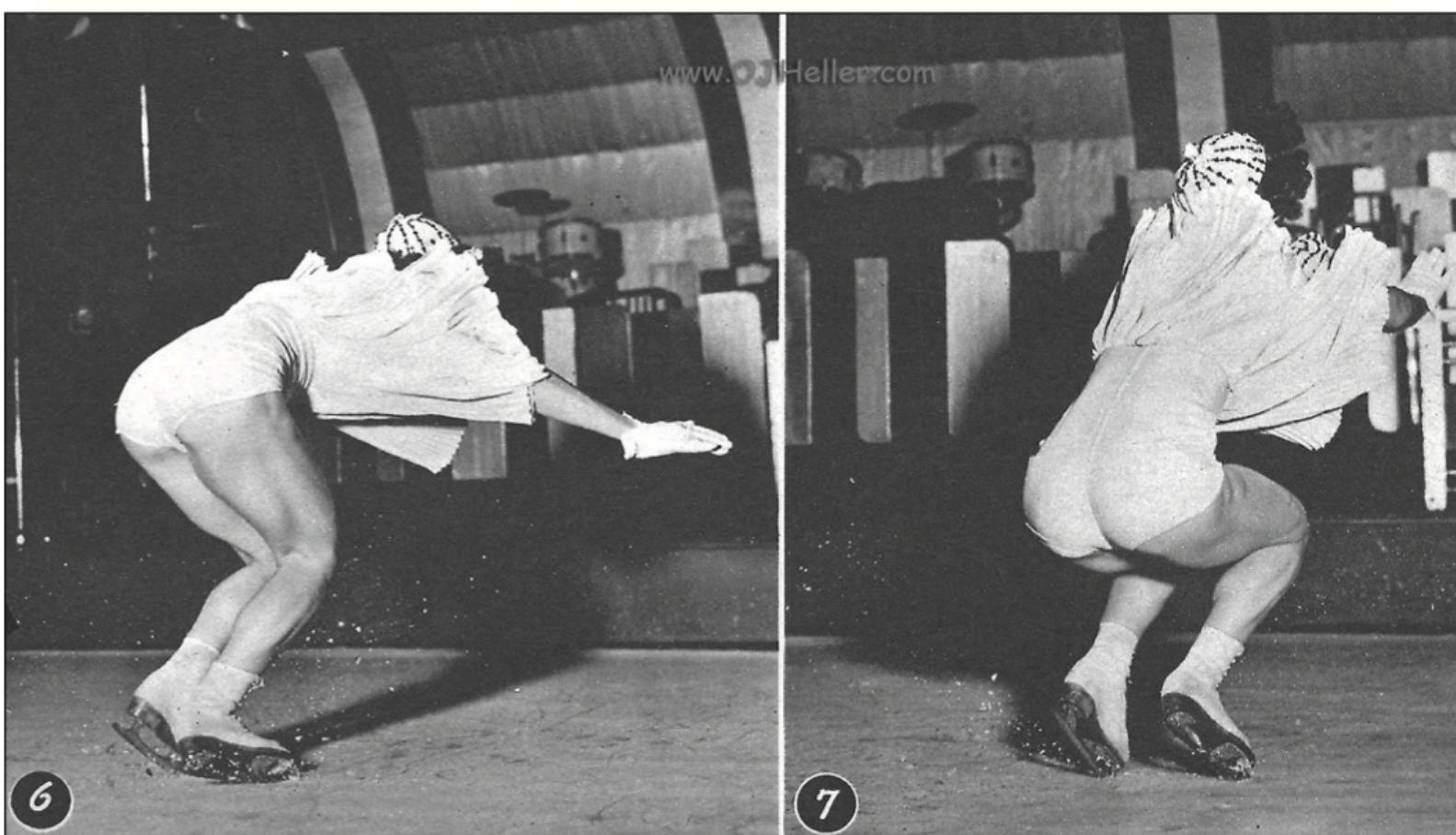
ADELE INGE IS THE ONLY SKATER WHO CAN DO A BACK SOMERSAULT ON ICE

16 Years Old

THE barefooted shoemaker's children had nothing on the Inges of Clayton, Missouri. Everett Inge, a real estate operator, was of no more use on ice skates than the Lincoln Memorial, but he held the almost religious conviction that his 11-year-old daughter, Adele, was destined to become a great artist on the blades. He deepened the cellar of their home and installed a refrigeration system which, with the addition of a modicum of water, provided a skating rink.

Mr. Inge thereupon took up his station alongside the rink—but well off the ice, mind you—and drove his daughter into performing such feats of frozen derring-do that Mrs. Inge acquired an upswept coiffure from her hair standing on end. Now, five years later, little Adele is one of the world's great acrobatic ice skaters and is defying the law of gravity with such success in the Ice Terrace of the Hotel New Yorker as to amaze everyone but Papa Everett, who knew it all the time.

Adele, charmingly modest and unsophisticated, is the only person yet discovered who can achieve the sensational back somersault graphically reproduced on these pages. She also has a monopoly on the front somersault without hands and the back somersault with hands. The remarkable pictures here were made at 1/30,000 of a second by means of a stroboscopic speed lamp by NBC Television Engineer J. W. Conn (camera) and Mrs. Conn (lights). The Conn's, who expertly indulge in photography as a hobby, proved to be hard taskmasters when they set up shop alongside of the ice—almost as exacting as Papa Inge, as a matter of fact. They had Adele do 22 somersaults in order to get a perfect sequence in this set of photographs which show muscular coordination of her astounding leap second by second.

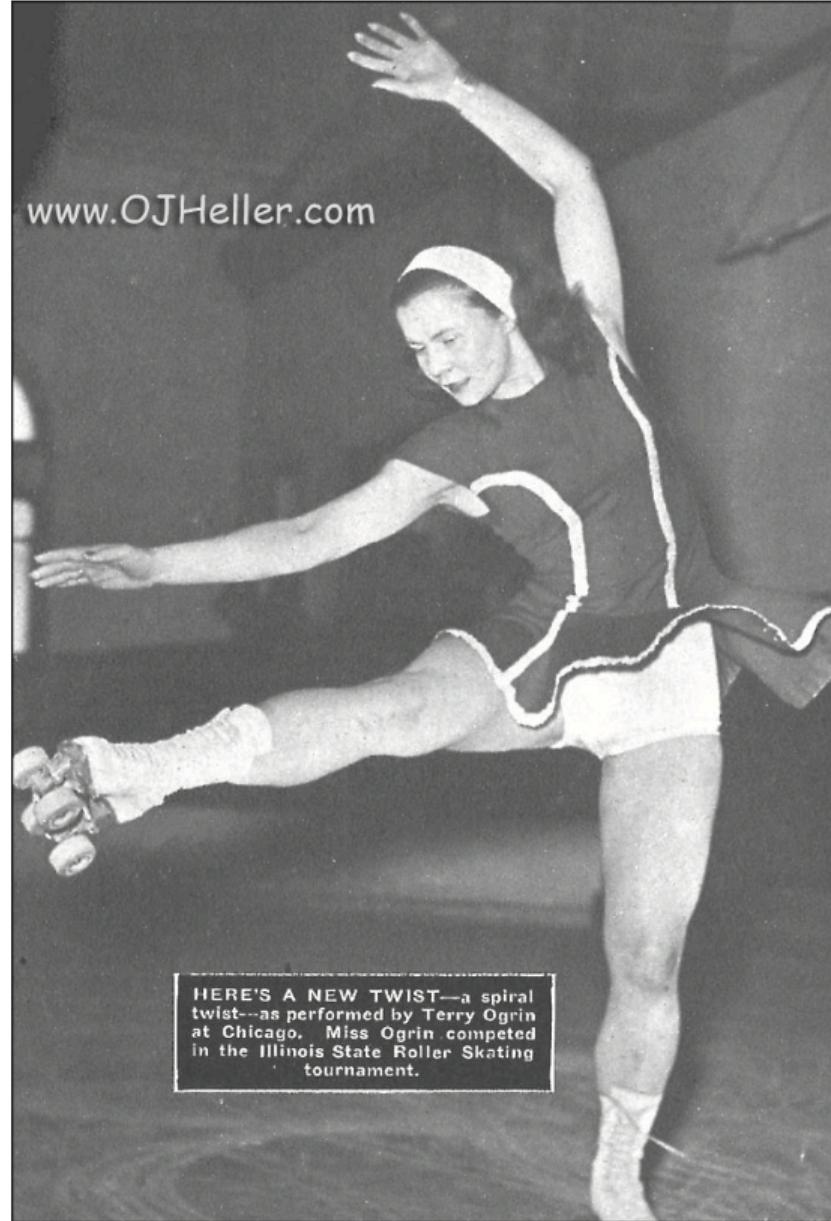
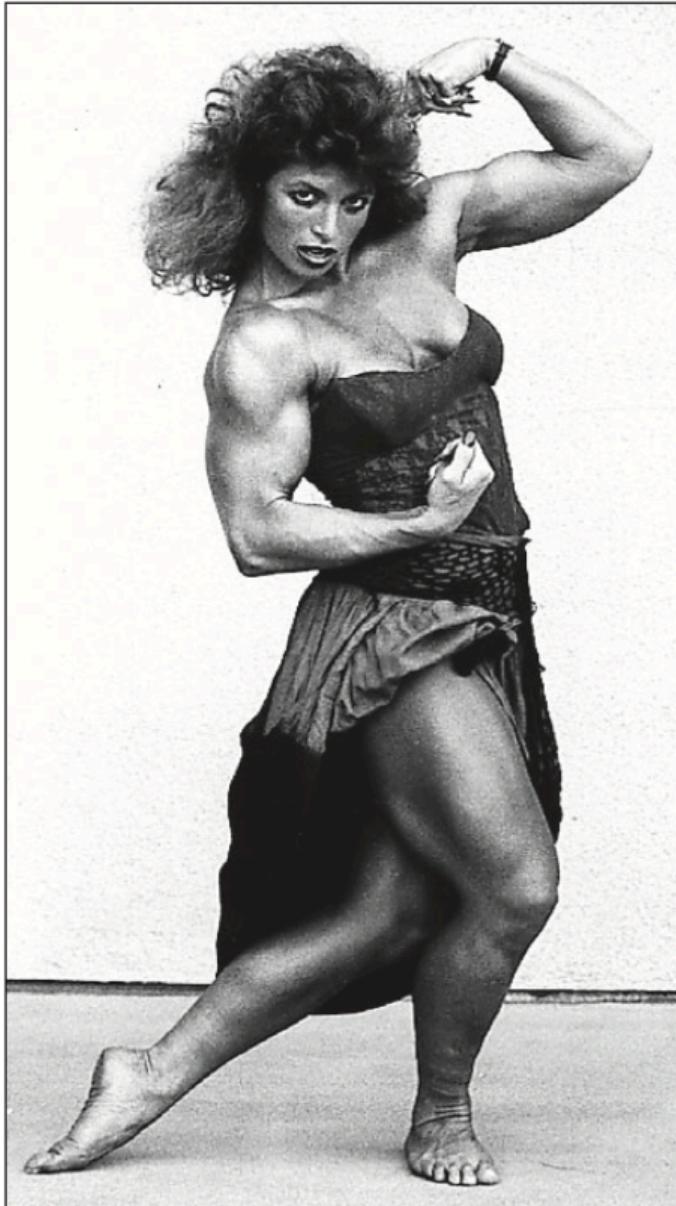


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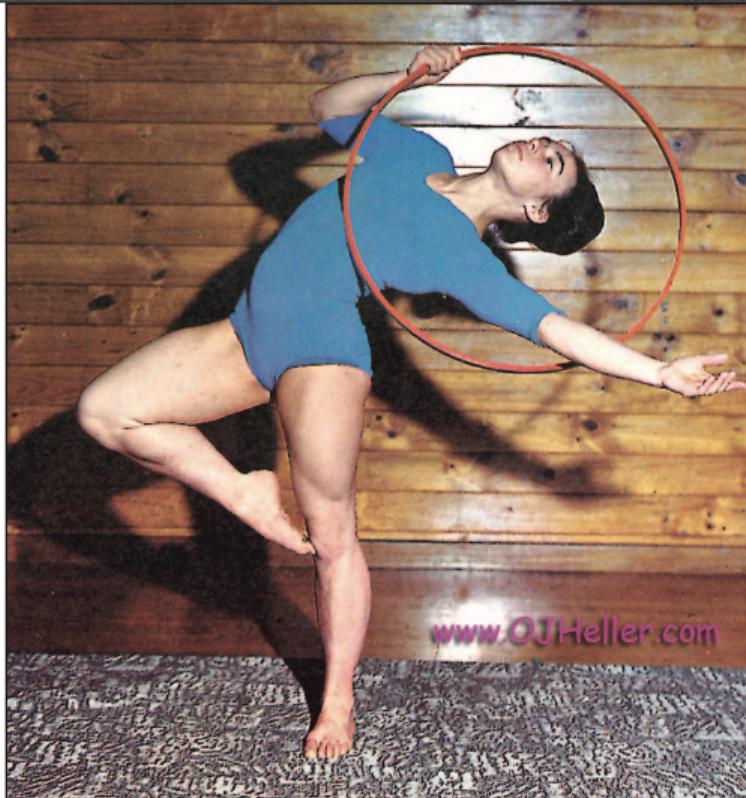
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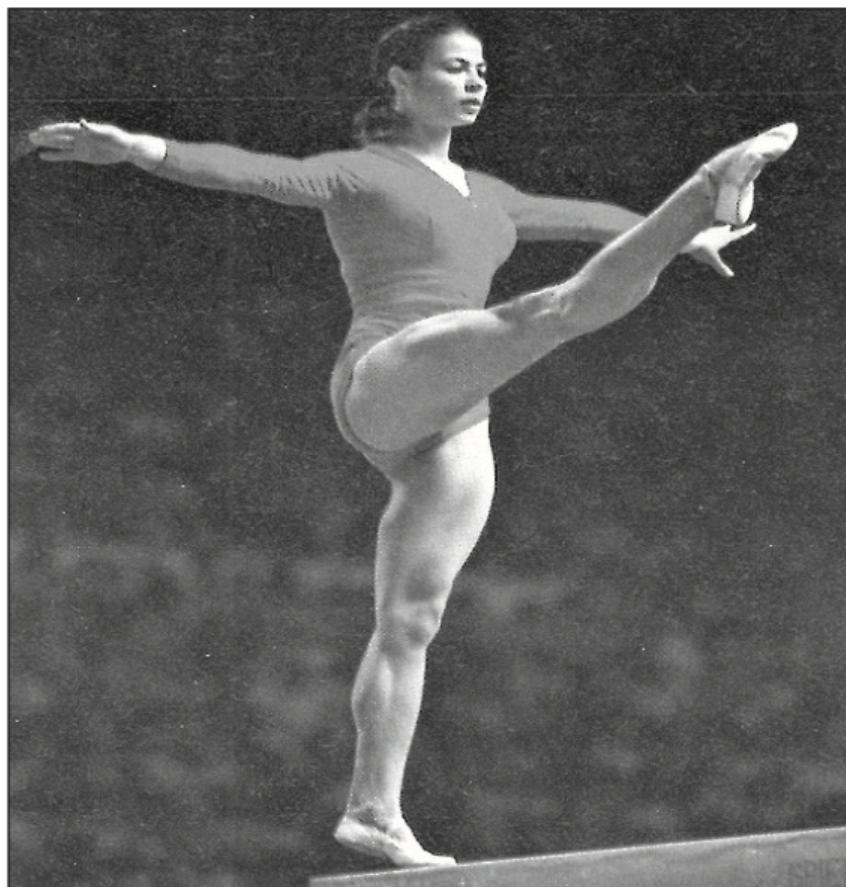
Perhaps roller-skaters developed even stronger legs than iceskaters having to work against more friction with wheels instead of blades.

Doughdee Marie was a famous tumbler/iceskater in the 1970's who briefly went into bodybuilding after injuries sidelined her off the ice. I'm sure she didn't have to work too hard to built up her great thighs and calves.



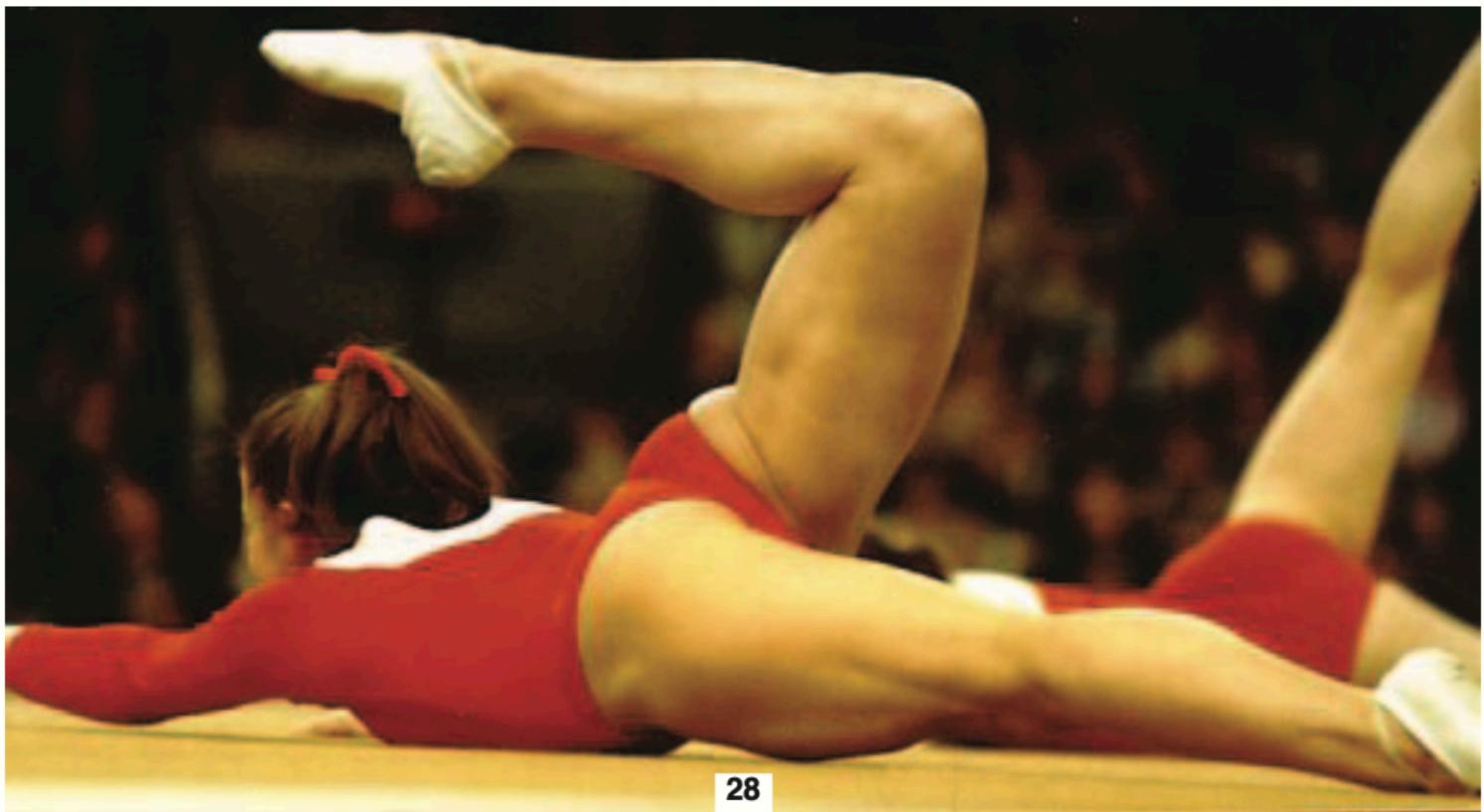
HERE'S A NEW TWIST—a spiral twist--as performed by Terry Ogrin at Chicago. Miss Ogrin competed in the Illinois State Roller Skating tournament.





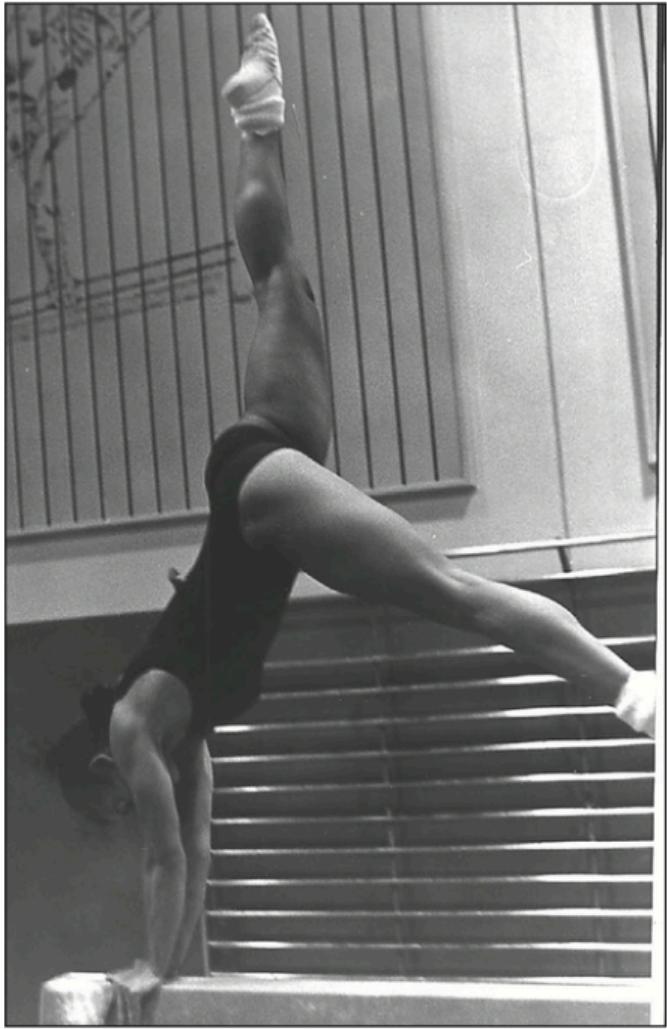
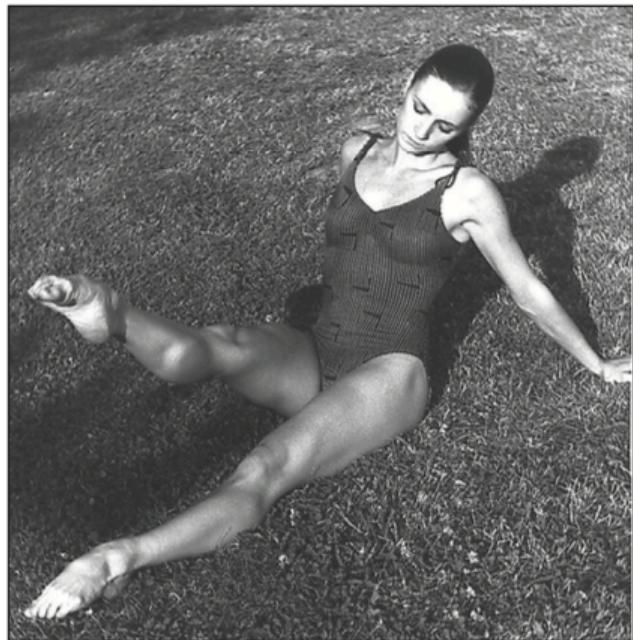
Gymnastics are a sport where the women will develop powerful legs. From the club groups to inter-collegiate competitions, all the way to the world stage of the Olympics.

Ludmila Turishcheva was a very powerfully legged Russian gymnast who usually won any event she entered.



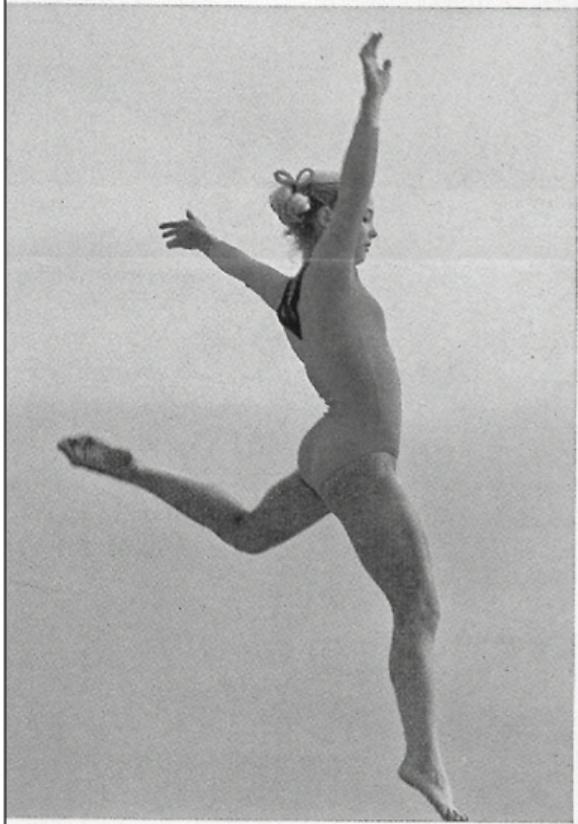
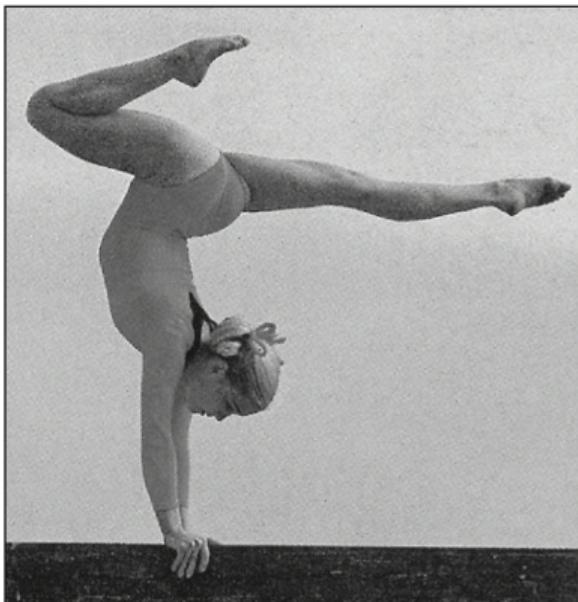
But even on the college level the muscular legs are very evident. And many of OJH's camera equipped correspondents in the 1970's haunted such events.

Steve Wennerstrom took the three photos to the right of college level gymnast during meets and in and around the LA area.



Cathy Rigby was one of the first American women to medal during the time the USSR pretty much dominated gymnastics on the Olympic level. For that she got much coverage and the era of the pixie-sized gymnast was born. **Olga** and **Nadia** soon followed and amazed the general viewing public with their amazing moves.

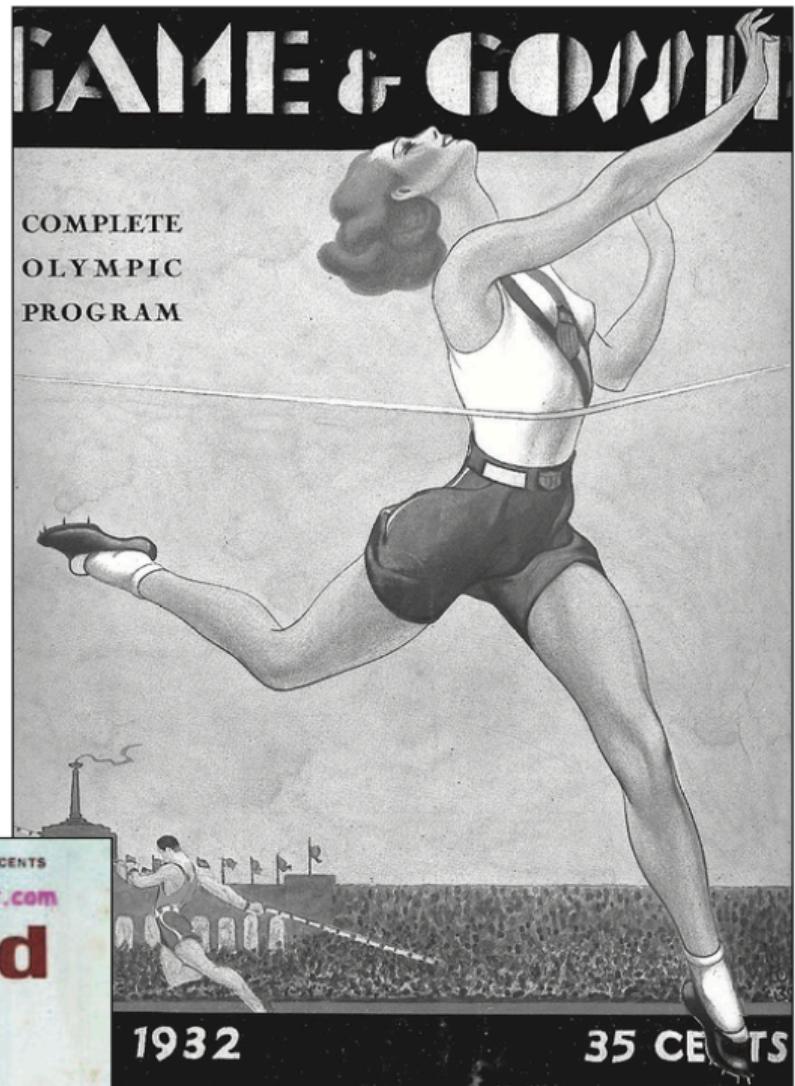
Flexibility, strength and explosive power are the raw elements of great gymnastic performance, and as the routines evolved from the more dance-like events on the floor with long ribbons or hoops to the more strength-based events like the balance beam and the parallel and unparallel bars even mainstream media coverage could not cover-up all the cuts and bulges in these young women's legs as they went through their routines to larger and larger audiences.



CATHY RIGBY

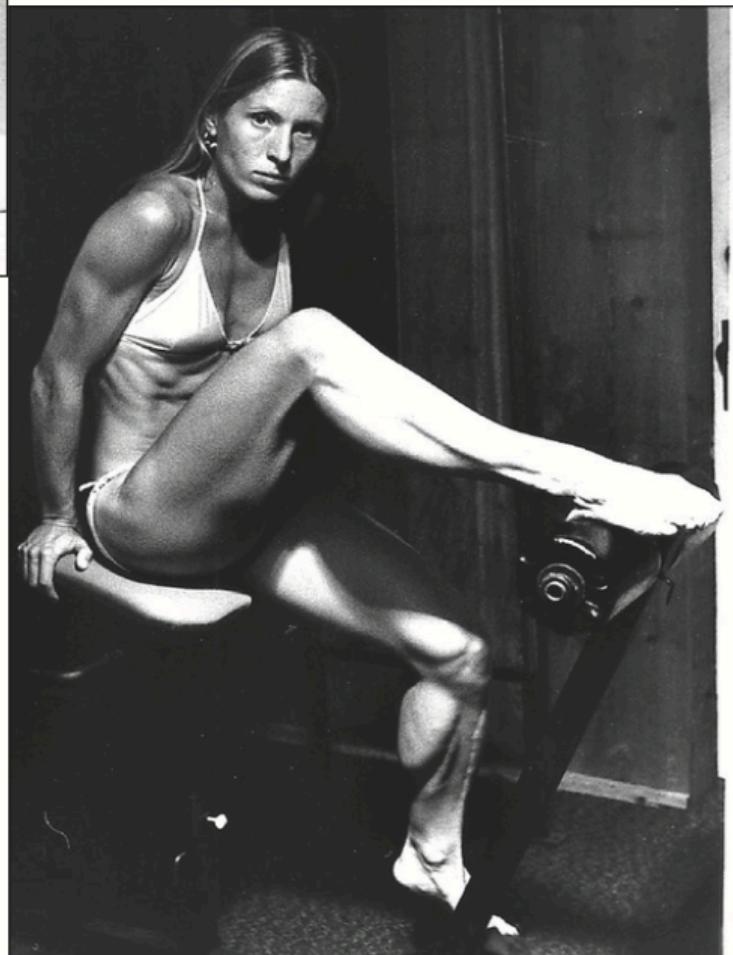
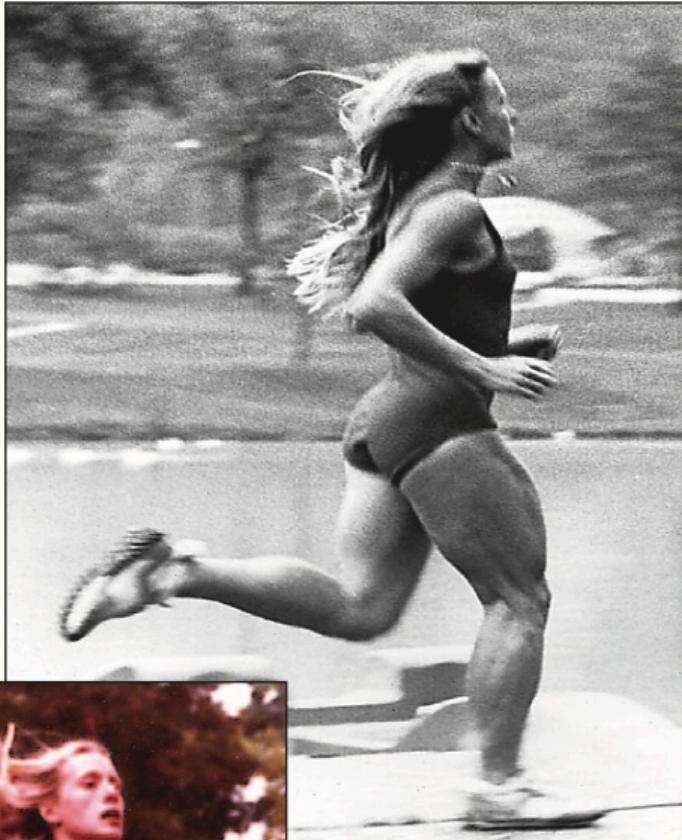
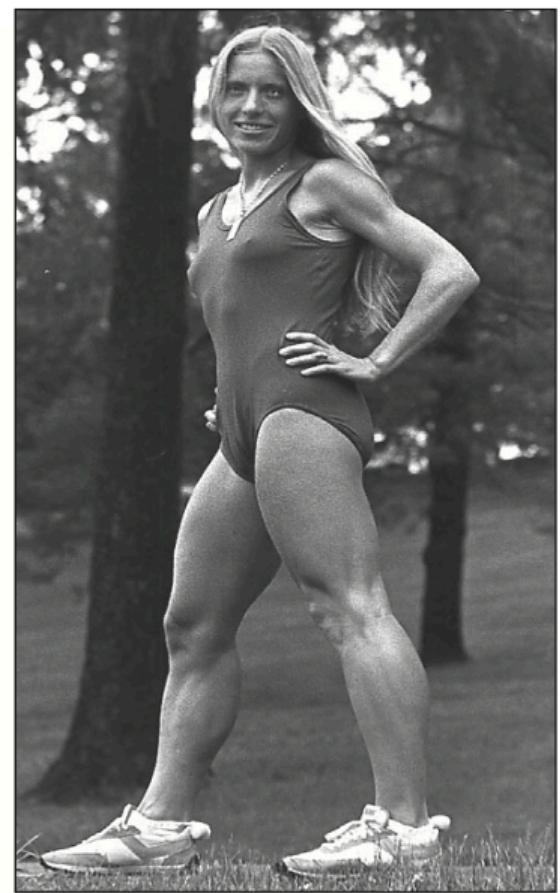
1968

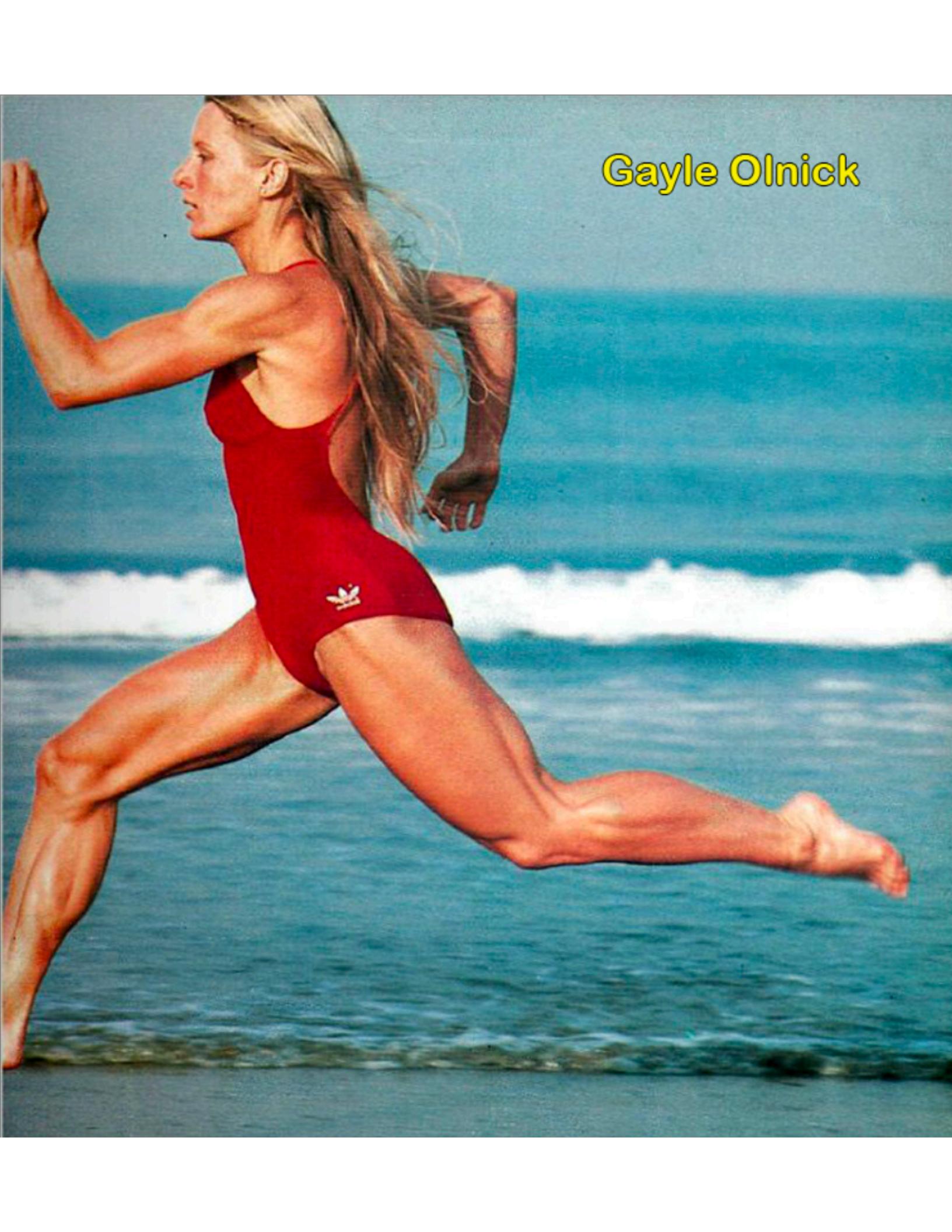
A Program cover for 1932 Los Angeles Olympics features a female runner. Even before gymnastics, track and field events were being held for women. Running events always could be found to have competitors with solid lower limbs. Though these muscles were usually longer and leaner than those of gymnast, they still had explosive power for fist starts and long haul endurance. Even in the pretty-much anti-competitive sports days of the mid 1960's women were still running. As this cover of Sports Illustrated shows. They may have heavy make-up and teased out hair, but they were still running(even in Texas!). "Would you look at the buttocks on that Bee-Hived babe!" I'm sure you could hear some lady-sports leg-fan mouth at the time from the infield.



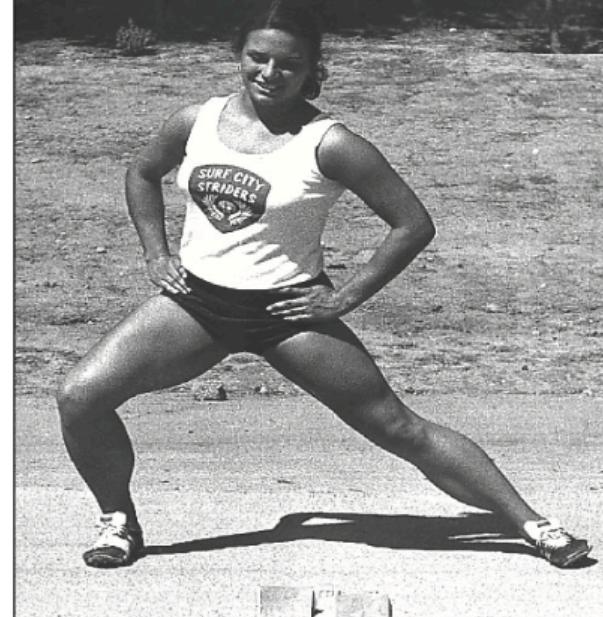
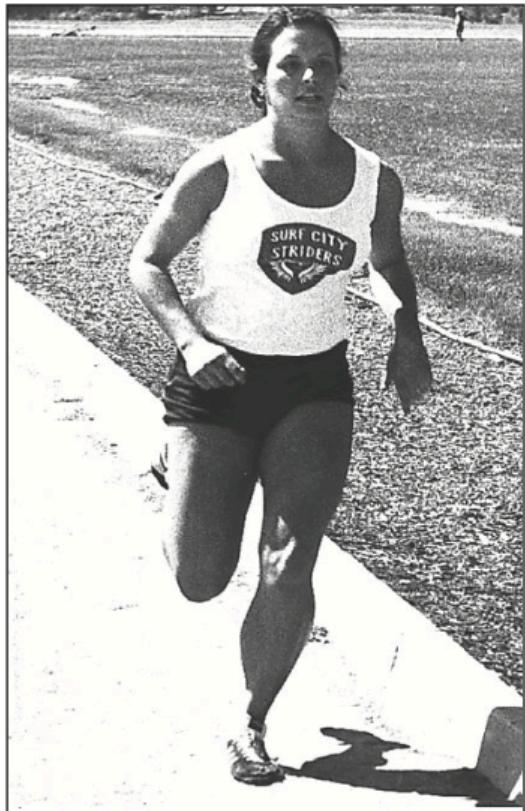
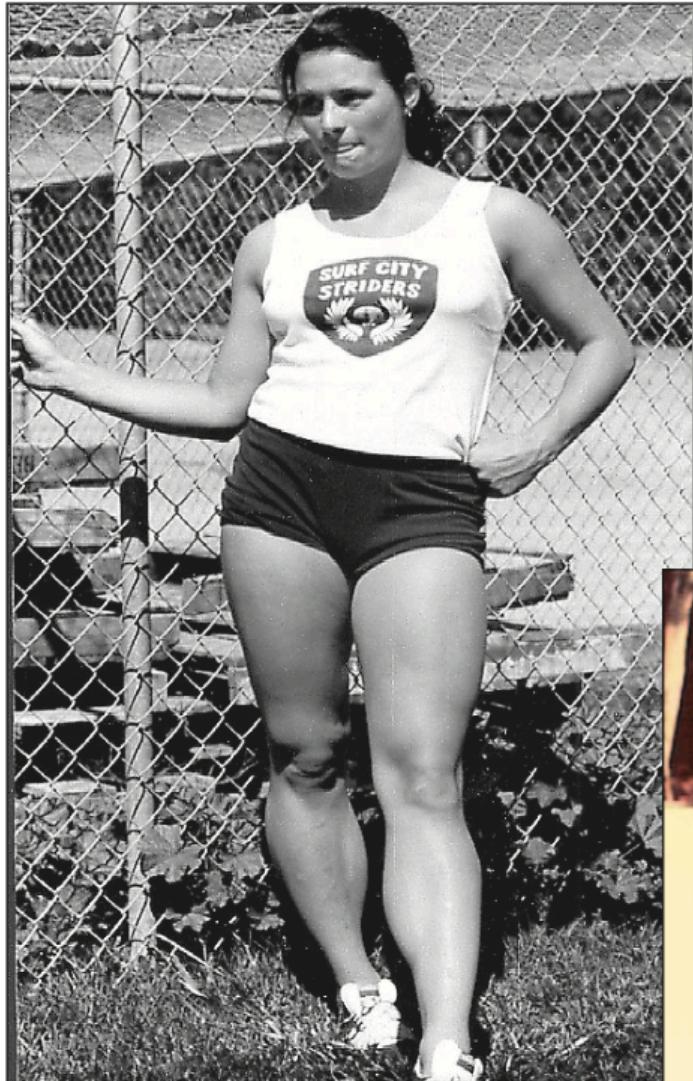
The late **Gayle Olinick's** legs were much photographed in the 1970's and she pretty much went a long way in giving widespread acceptance to the idea of a muscular female athletic being considered very attractive by just being a muscular female athlete.

She worked out in the gym to hone her legs power for her sport. Even dabbling a bit in body building. Also being a training consultant for the L.A. Rams working with their training/stretching program helped to further legitimize women that could be taken seriously in any sport. Gayle had both highly developed legs and mind and knew how to use them.



A full-body photograph of a woman in a red leotard performing a dynamic, low-profile pose on a beach. She is leaning forward with one leg extended back and to the side, and her arms are raised in a fluid motion. Her blonde hair is blowing in the wind. The background is a bright, sandy beach meeting a clear blue ocean with white-capped waves. The lighting is bright and natural, suggesting a sunny day.

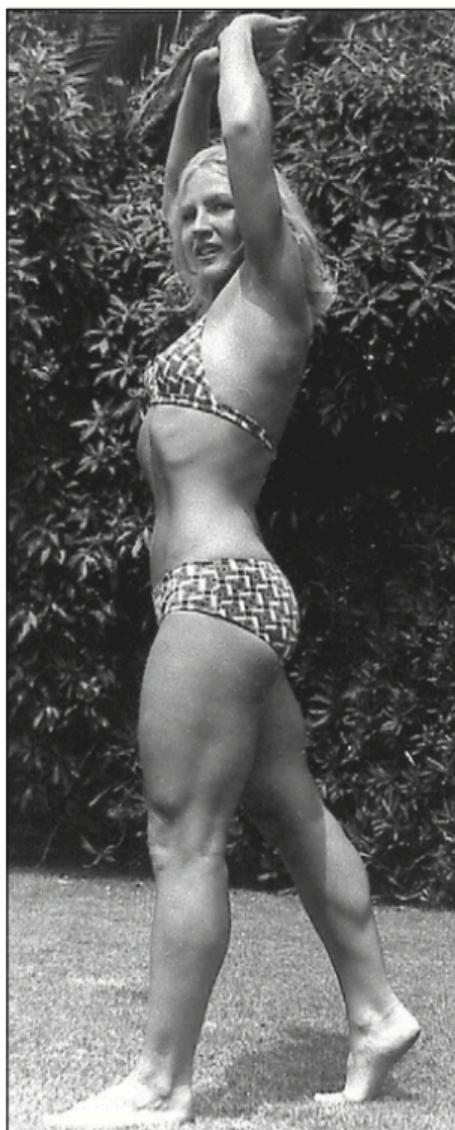
Gayle Olnick





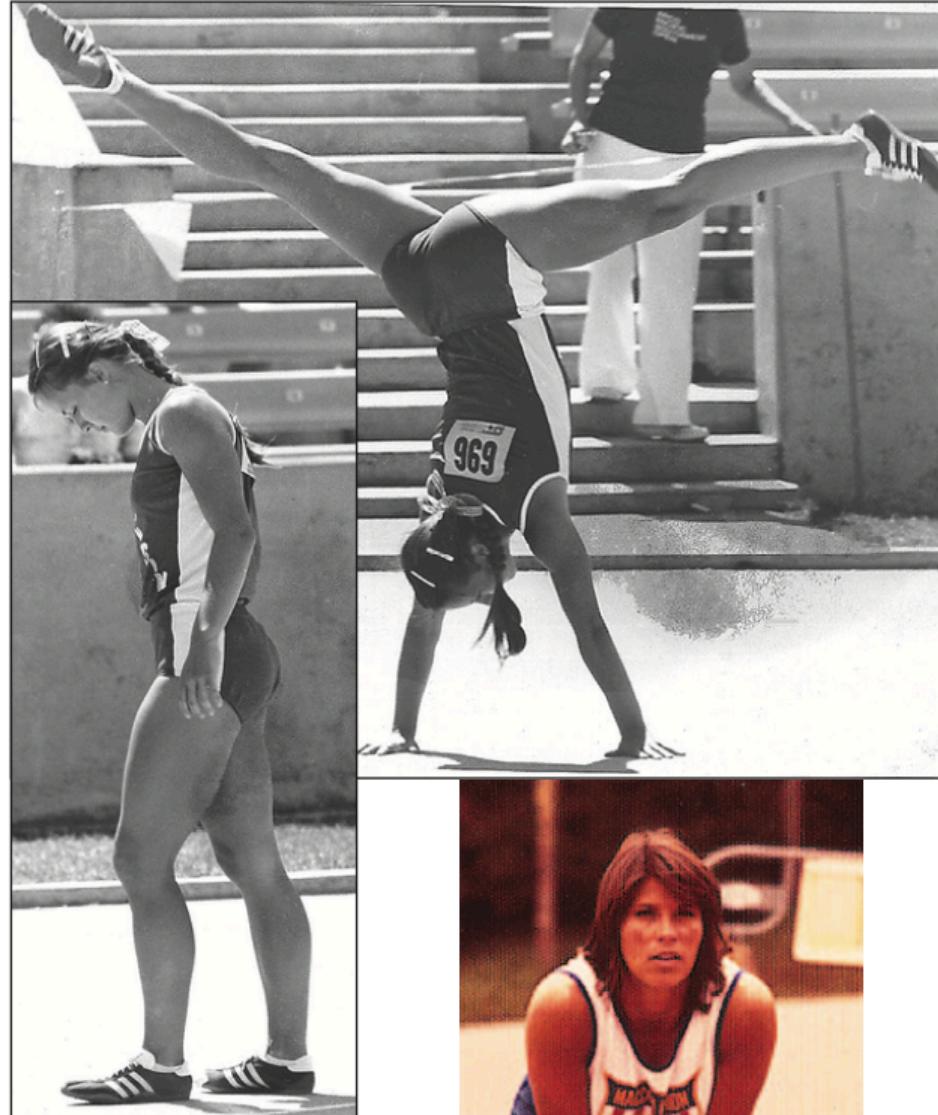
One thing that is certain is that she had powerful looking legs. Not ripped by any means, but containing large, powerful muscles that would surely do you harm if she ever got a scissor hold about you.

Diana Commer was a long-jumper who was also popular with track meet photographers in the early 1970's. Rather attractive and tall(though she had a habit of making funny faces when she jumped). She was also full-chested for a track athlete, which only increased her appeal to the opposite sex both on and off the track.



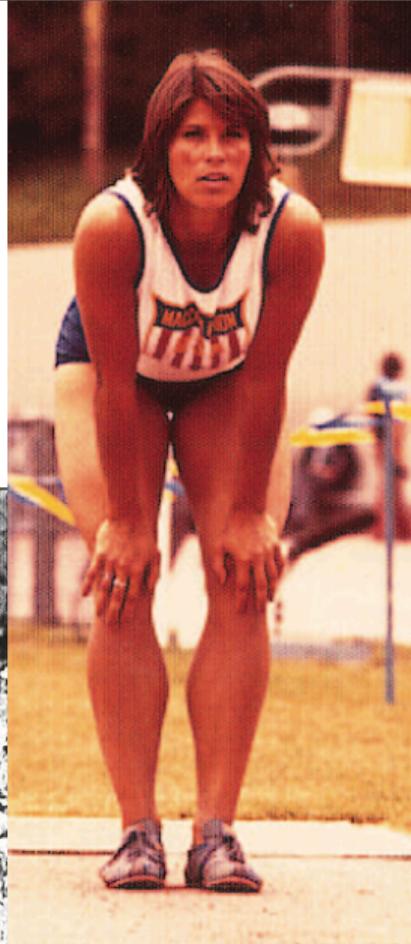
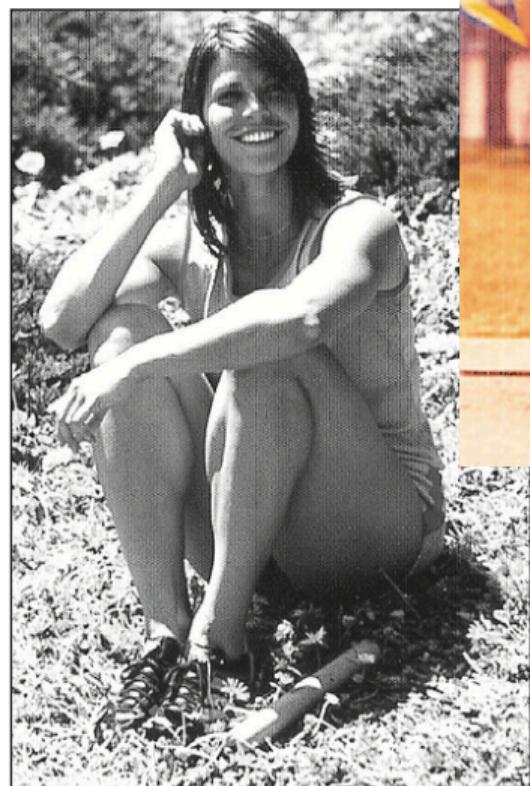
Irene Piotrowski (left) was a dominant force in Canadian Track during the late 1960's, and even after she was away from it for a few years, she still had incredible legs!





I have been meaning to use the above two photos of the track girl doing a cart-wheel for several issues now, and finally have gotten a chance to use them. I took these at one of those track meets at UCLA that Steve W. had gotten press-passes for my father and I to attend and shot stills and super 8 mm film at. She was just waiting for her race heat to get going and suddenly did this full cart-wheel while I was just trying to take another shoot of her before the race started. I asked her later if that was part of her stretching exercises, and she said she'd never done it before. She just felt like doing it to ease some tension she was having about the race. I guess it worked as she came in 2nd place. Where-as before, she told me, she had never broken into the top 4 spots before.

Other early female body builders came from other sports, too.
Cammie Lusko played Rugby and softball.





Joanne Cameron was a gymnast. **Lori Walkup-Green** was a track athlete in the northwest.





Pioneer Female bodybuilders like the late **Kay Baxter** had a sports background (gymnastics). Benefiting from the mid-seventies passage of the **Title IX** laws that opened up funding and support for girls in sports. Laws that are finding themselves under attack by our current administration/legislature. Who only seem to want funding for war-mongering. (Written during W's time but still happening under the *Turmp & our horrible congresscritters!*).

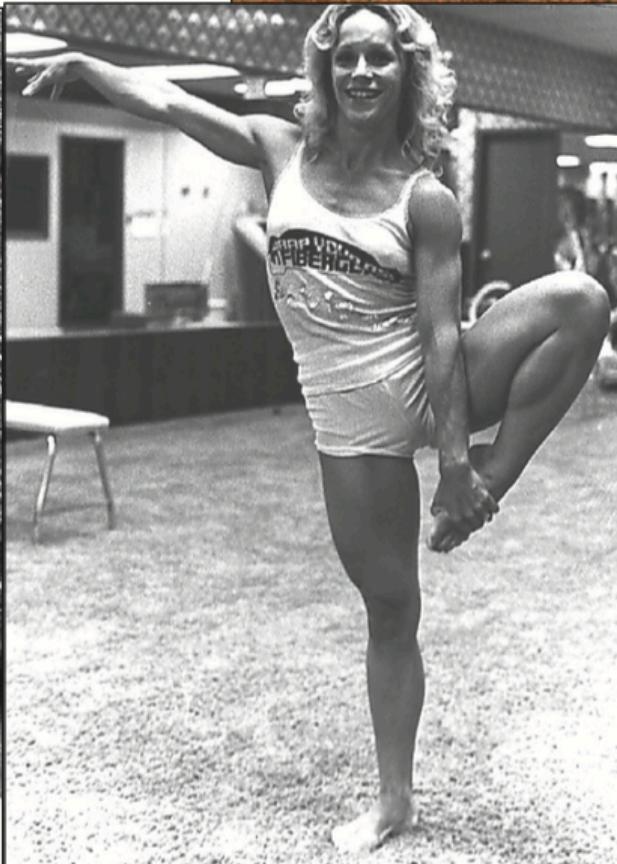
I also think Canadian body builder **Deanna Panting** was into track before getting into pumping iron.





Probably the majority of all the early female body building women were involved in sports of some kind before trying their skills with body shaping and muscle building. First getting exposure to what weight lifting could do to help them build up their strength for their particular event(s).

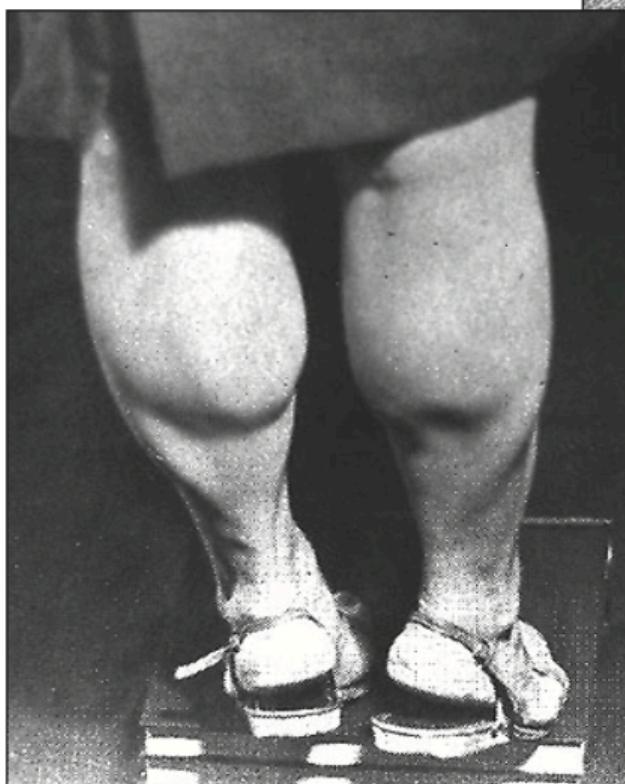
Abby Pullack said she used a lot of isometric resistance exercises to build her physique, and didn't use many weights until she started thinking seriously about entering body building contest.



I don't know what sports **Stacy Bently** participated in before her getting into body building. I've heard one story that she was overweight as a teenager, and got into exercise & working with weights to loose weight.

That is only a speculation about Stacy, she more than likely was a FemJock just like most of the rest of the early female body builders.

Bike riding women also have great legs-especially the quads.



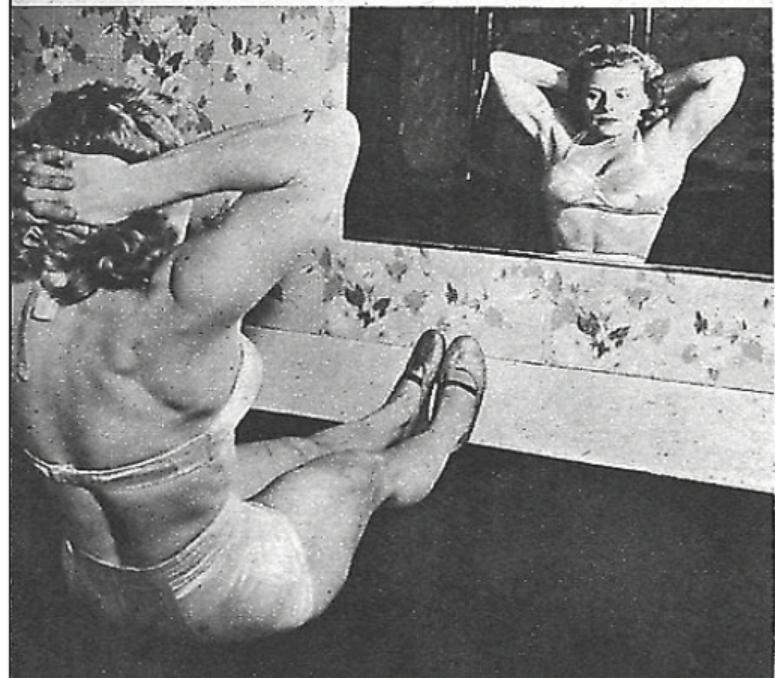
In my neighborhood most of the **bully-girls**(yes we had a lot of them back then) rode bikes and these were usually the strongest ones with really big thighs that most of us younger kids feared. There was a lot of mixed fights there, and these girls knew about the body scissor hold and used it to really keep control over the rest of us(rather puny kids). Where else do you think the ideas for many of the LH-ART illustrated stories came from? My block was a *Tomboy's paradise*.



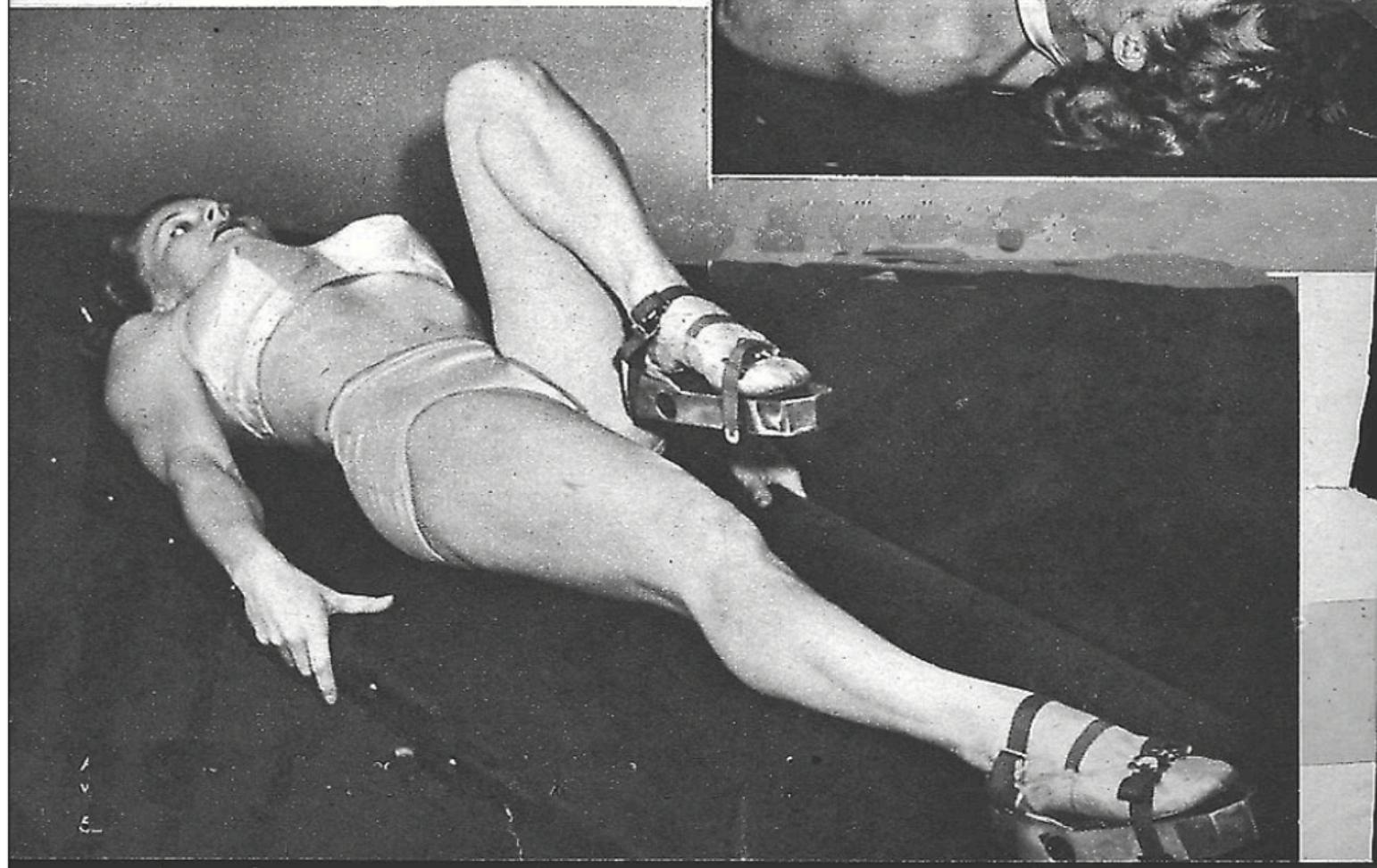
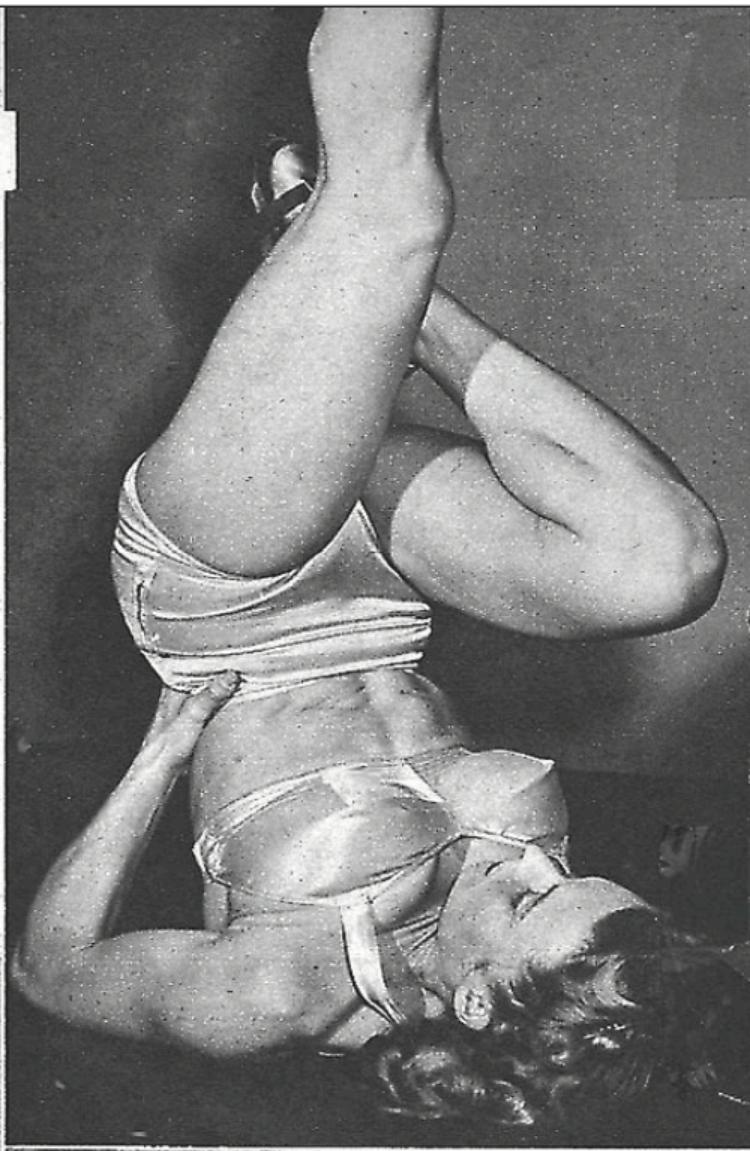
From OJH's era one should not forget **Zefta Loyal Repensky** a horse-back rider in the **Ringling Bros. circus**. She had to leap from the sawdust floor up onto the back of large- Clydesdale -sized-moving horses and then stay on their bare-backs usually by gripping the horse tightly between her husky legs. This took real muscle!



THE WORLD'S STRONGEST WOMAN



Strikingly pretty Miss Stockton has special exercises for developing each particular part of the body.

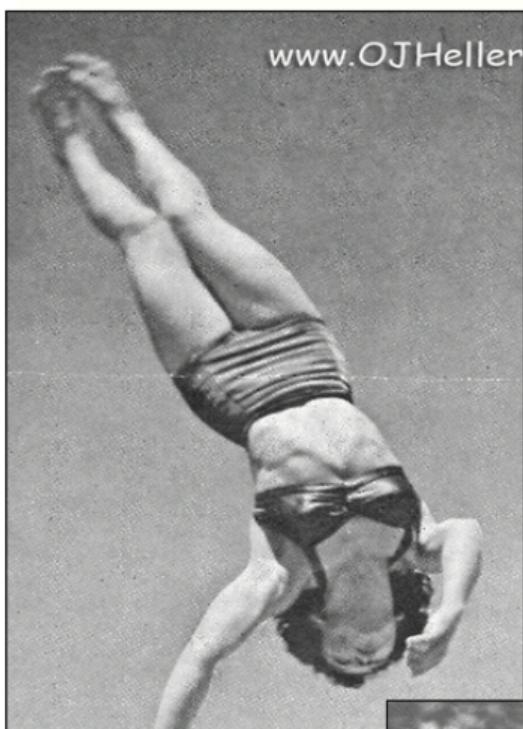


The women at Muscle Beach and the muscular legs they strutted around on. **Pudgy Stockton** had very husky legs and got some good coverage of them in many magazine write-ups.

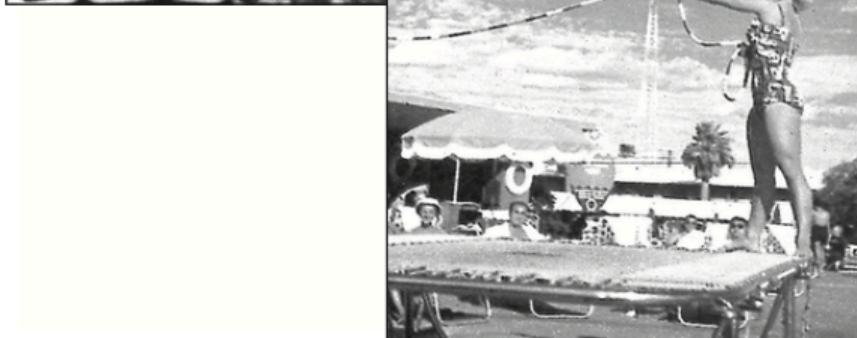


And, of course, let's not forget those thick-thighed cheerleaders many High School and College males lusted after from the bleachers. All those hi-kicks and the many tumbling feats many of these young women's teams do today definitely warrant some very strong under-pinnings.

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A diver practices some of her aerial moves using a bouncy trampoline in Palm Springs. This is high board diver **Dolores Dick** developing her muscles and timing at the Desert Inn before a meet in the early 1960's.



(Text from **THE AMERICAN WEEKLY** Dec. 1st 1957) "Paula Dee is a 20-year-old dancer and acrobat from Whittier, California. Margie Nelson is a 20-year-old Los Angeles-born beauty who has been a beauty queen and cover girl, and now dances in Las Vegas. They used to have a tumbling act -- "have trampoline, will travel" -- and the sight of springy canvas still makes them flip. Photographer Bernard flipped, too, at the sight of two unmarried lovelies filling the sky with such eye-filling maneuvers, and he went to work preserving the view for posterity. Afterwards, he asked the girls what they saw in such acrobatic antics and they chorused, "It gives us more bounce for the ounce." Mighty well-placed ounces, too."

BIG WOMEN & LITTLE MEN

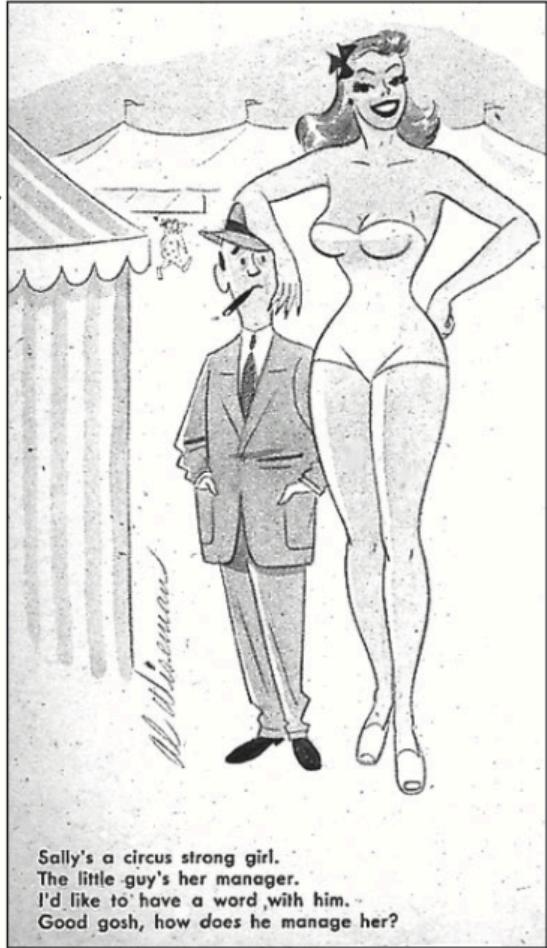
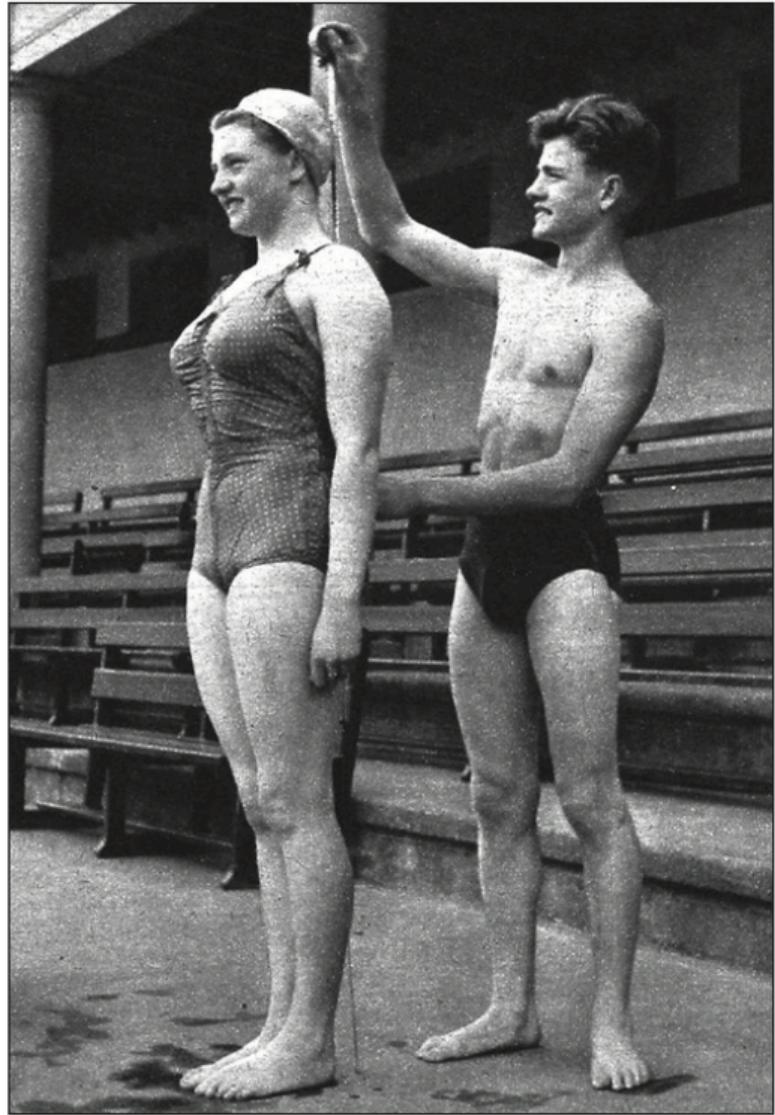
To quote from **Monty Python**, "Now for something completely different..." This subject was briefly covered in the first Volume, but here we will expand on it a bit further. There was always a comparison mentality in this society and in many popular media publications during the second half of the last century the comparisons in differing sizes between the sexes emerged. I think this has actually developed into the present fascination with instant growth and hyper-muscularity, but back in OJH's time it was mostly played for laughs in the male dominated media. The Showgirl with the Midget or the tall and statuesque **Anita Ekberg** being man-handled by a height-challenged english comedian Norman Wisdom. That arm hold might keep Anita still for a moment, but she could easily put the shrimp in the hospital faster than **Joan Rhodes** did **Bob Hope** if she wanted.



In this particular case, the mite admits he's an easy pickup



Or how about a teenage swimmer **Ellen Riach** with the ideal build for her sport. Broad, powerful shoulders, narrow hips and strong, tapering legs. Her brother shown measuring her superior height here would really have his hands full if they ever got into a real physical confrontation. But this is from wartime England so most of the battles were of the more bloody kind as the isles pulled together to defeat the common enemy bombing their cities to rubble.



Sally's a circus strong girl.
The little guy's her manager.
I'd like to have a word with him.
Good gosh, how does he manage her?

The GLAMAZON

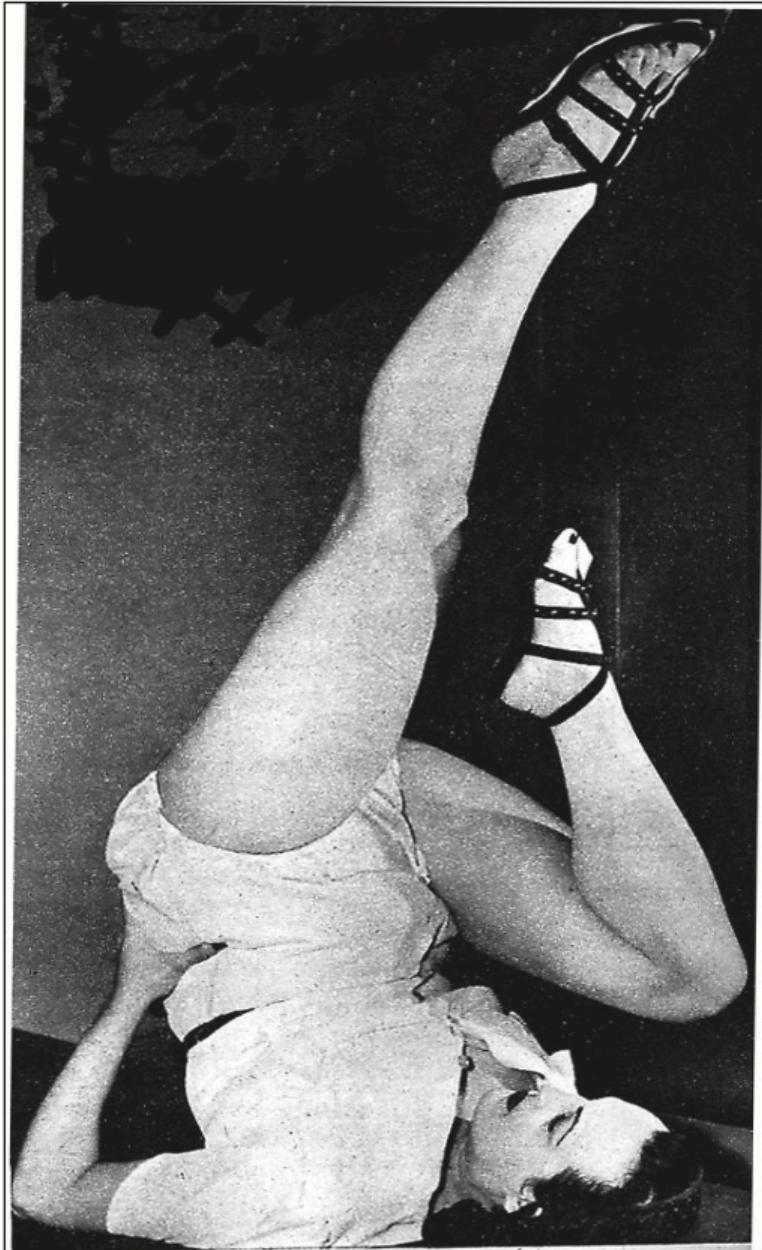
Setting up exercises help Lois to keep a trim figure. She tries to visit a gym in every town she plays.

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(From Hit Magazine Aug. 1947) Lovely Lois De Fee hits the height mark at six foot two inches and weighs around 200 pounds. Also featured in this photo article was a four foot eleven male body builder. Despite his muscle he seemed pretty small potatoes next to this woman. Tall women had a following even back in the late 40's. Lois was a dancer with those ultra long lower limbs, naturally. Not too much other information was given. In most of these older picture-heavy, oversized magazines they went by that motto that "every picture tells a story...".

But the publishers must have known something was up with the increased sales whenever a spread with big, leggy women was run. It wasn't a lot, I'm sure, but there was something there or they wouldn't have continued such features. The fetish of the dominant female was pretty much underground thing back then, and photos of bigger, and bigger women was something the general public could handle better than some babe with a whip beating the heck out of some submissive males back-side.



HERE they are, both tops in their field: the Glamazon and the Mighty Mite. They've never met, but lovely Lois De Fee, who hits the height mark at six two and tips around 200, and John De Pietro have plenty in common. John, who is only four feet eleven and weighs 125 pounds can lift practically triple his weight. At 32, he's perfectly proportioned, a world's champion in his class, and a marvel of muscular development. Practically every day he works out at Goodrich's Gym with Bert Goodrich, Mr. America of 1939. Lois likes to take her workouts at Al Roon's famous palace of muscle and body-building. Here they are.



In many magazines these smaller though grown man as a big woman's baby features appeared. Always played for laughs, but the undercurrent of the female as the superior was always firmly implied.





Magazine like **FLIRT**, **TITTER** or **EYEFUL** ran many of these types of features using models and dancers to toss the smallest male models they could find around.

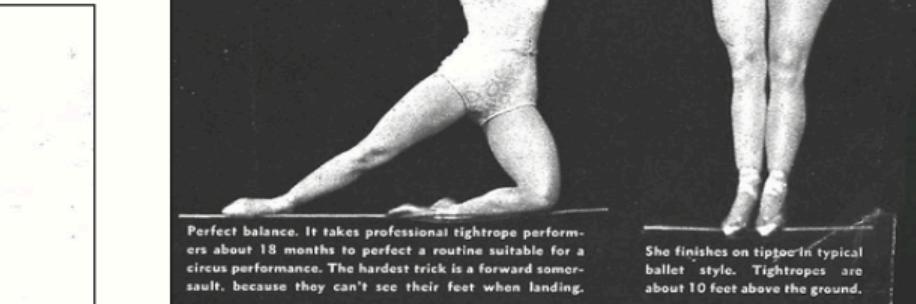
Even old **Lou Leonard** got into the act by being the victim of a tall, slim model's wrath for some photo sessions. This guy just loved being the victim.



A full-thighed ballerina on a tight-rope above, and below(???) What was going through the editors mind when this photo ran?



Quintilla does a split on the rope. This fancy dance step is difficult even for dancers who have a whole floor on which to perform.



Perfect balance. It takes professional tightrope performers about 18 months to perfect a routine suitable for a circus performance. The hardest trick is a forward somersault, because they can't see their feet when landing.

She finishes on tiptoe in typical ballet style. Tightropes are about 10 feet above the ground.

Two models illustrate the use of defense against intruders.

Here is our victim striving to get the upper hand.



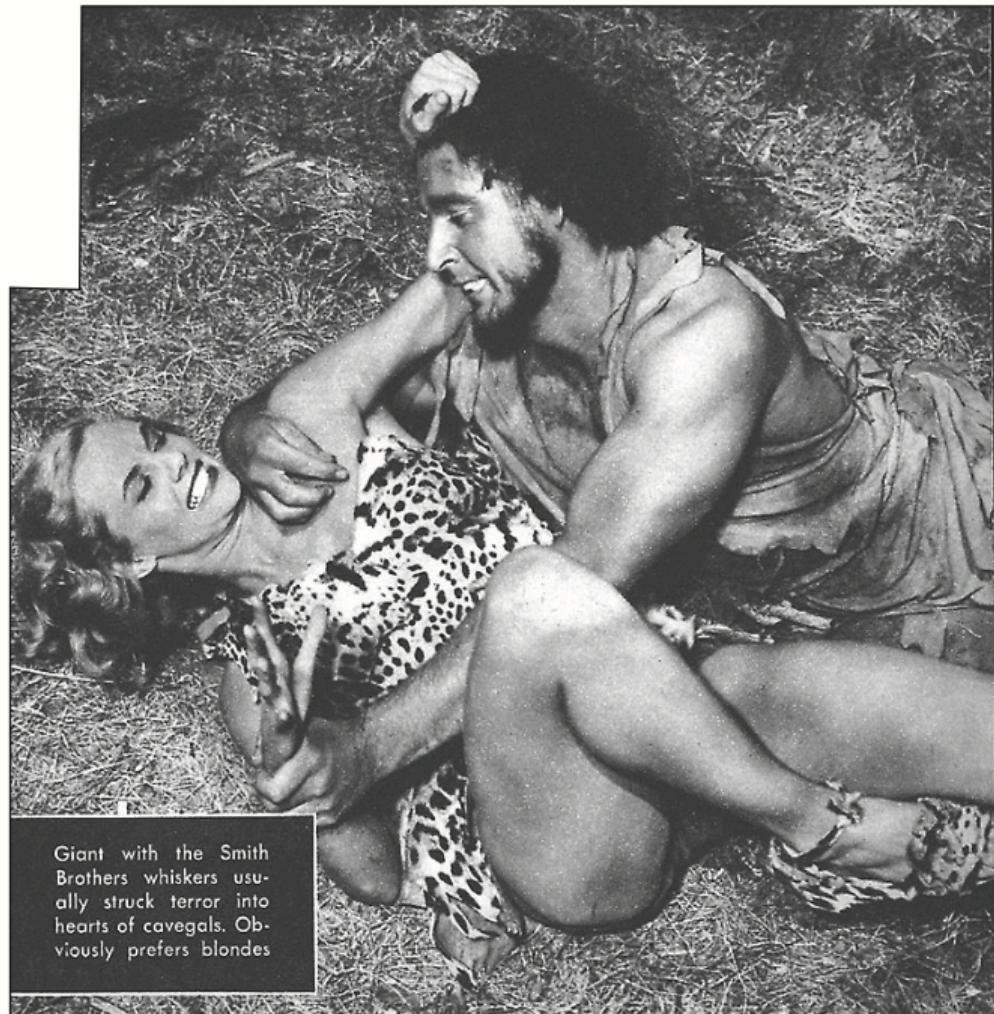
A popular catfight sequence, probably taken by **Irving Klaw** and was used by many artist as a source for bondage comics in the 1950's. Even **Eric Stanton**.

CAVE WOMEN!

(I'll just reprint the text for this one as it ran in the early 1950's for this Hollywood B-Feature. Love how the men could get a shave and the women had their hair done way back then.)

"While anthropologists still seek conclusive proof of the origin of man, no such concern is shown by the Hollywood movie makers who have figured it out; to wit, why bother with the Neanderthal enigma when there were cave women who were much more interesting? The antics of these forerunners of the Amazons (and take it from us, Amazons were sissies compared to their sisters of 20,000 B.C.) "Prehistoric Women" is Alliance Production's thrilling fable of what went on in the days when women went out and killed their own fur coats, and bear skins were common.

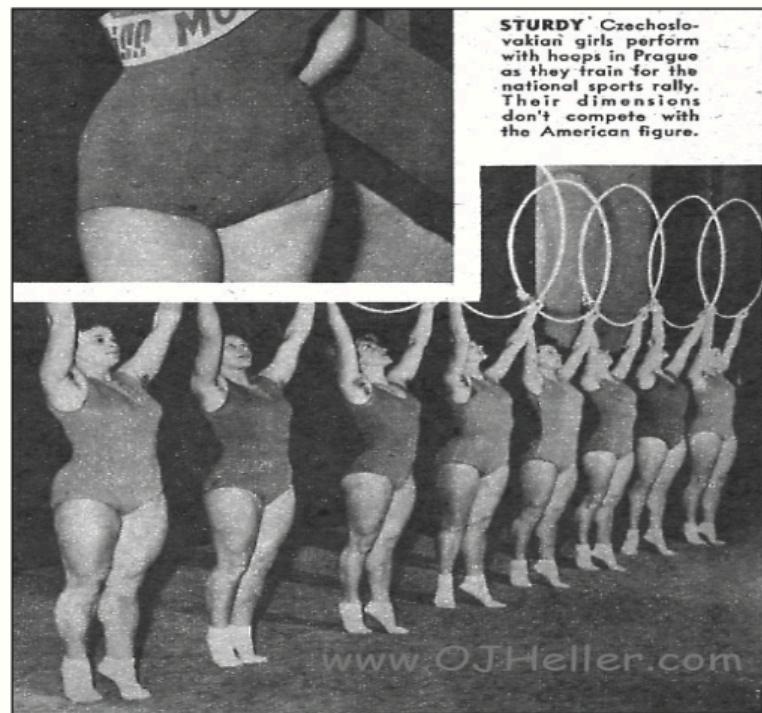
When the troglodytes, or cliff dwellers roamed the earth. These were very rugged days and the luckless females who happened to be the object of affection for some guy carrying an oversized club. Those hairy boys with the brawny biceps merely conked their lady fairs over the noggin and since no female thought of clipping her hair short, it was used as a means of transportation—and how the babes loved it. After all, they had three square meals a day, and no cooking to do since the kill was eaten raw. Each cave was air conditioned and the only baffling problem was how long they could stay put with one guy. If some other cave man desired to possess his pal's wife, he merely layed his own club on his friend's cranium and as soon as a fracture set in, carried off his screaming booty. Further complicating matters (as in today) was the cave women were jealous, and the Gable of the day was fought over as eagerly as if he had been a prize set up in the Circus Maximus. Wearing animal skins these beauties of the Miocene really dressed to kill!



Giant with the Smith Brothers whiskers usually struck terror into hearts of cavegirls. Obviously prefers blondes



The starlets in the skins were **Judy Landon, Laurette Luez, Mara Lynn and Jo Dennison**. This was one that I think the one of those groups doing humorous ad-libbed overdubs may have found and made even more laughable than the original!



Hollywood Discovers Some Fighting Females More Savage Than the Amazons

Speak Freely

CONTINUED FROM PAGE 6

MORE OF "MISS MARA"

Dear Sirs:

Being a very good friend of "Miss Mara" I am sending you some of her photographs in answer to a reader's request in April N&D for **MORE OF "MISS MARA"**.

"Miss Mara" was born in Madrid, Spain. She started performing with her father's circus at the age of seven. In 1951 she joined Ringling Brothers, Barnum & Bailey Circus, and for six years has been the featured aerialist.

In 1953, in Tacoma, Washington, while performing her inimitable heel catch, the Spanish beauty plunged to the ground from a height of forty feet. To all circus personnel and spectators, this seemed the end of her loved career.

Medical authorities were doubtful that the fabulous "Miss Mara" would once again take to heights where her life would hang by the heels.

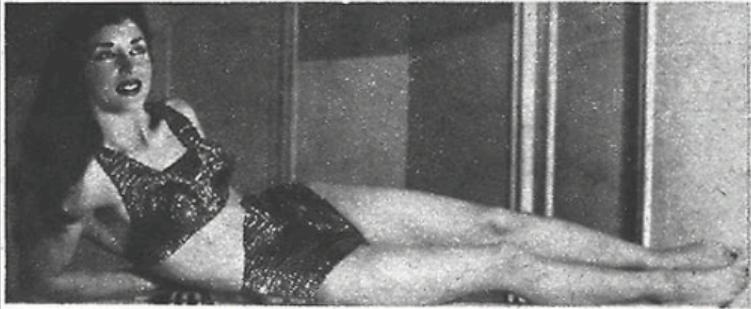
During the year she was hospitalized there were days of discouragement, days that held no hope, but this young, eager trapeze artist fought with a will that truly deserves recognition. Her determination and strong belief in God helped "Miss Mara" to free herself from the helplessness that was to bind her.

She is back on her trapeze, thrilling millions with performance of perfection. Currently she is performing in Europe, under American contract, and will return to the states in November to continue her career.

This 5 foot 1 inch miracle weighs one hundred pounds. I do not have her exact measurements, therefore I shall not make any guesses. Muscular, yes! Nevertheless petite and beautifully proportioned.

N.R.H.

SARASOTA, FLA.



(Sturdy-legged Ludmilla bids farewell to the West in a 1970's Olympics photo)



And let us not forget the immensely powerful lower limbs of **Joanne McCartney**. Florida Body Builder/wrestler who was inspiration for many a torturous scissor-session for several *Legmen*. Your's truly included! Take care. Until next time...
LH

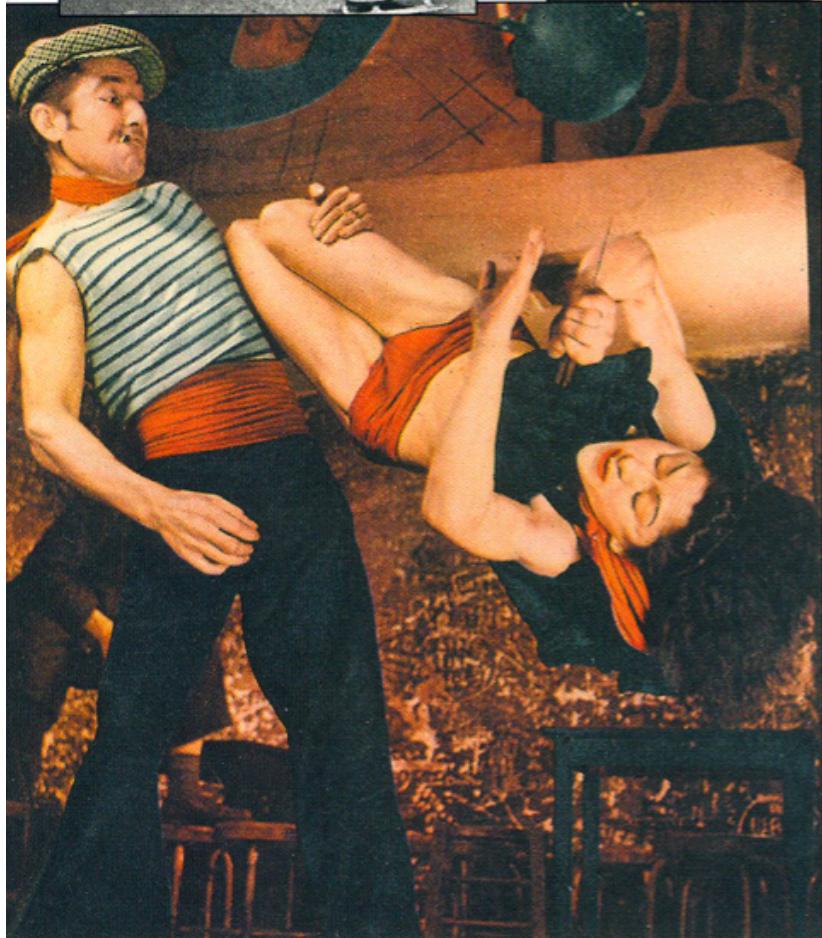
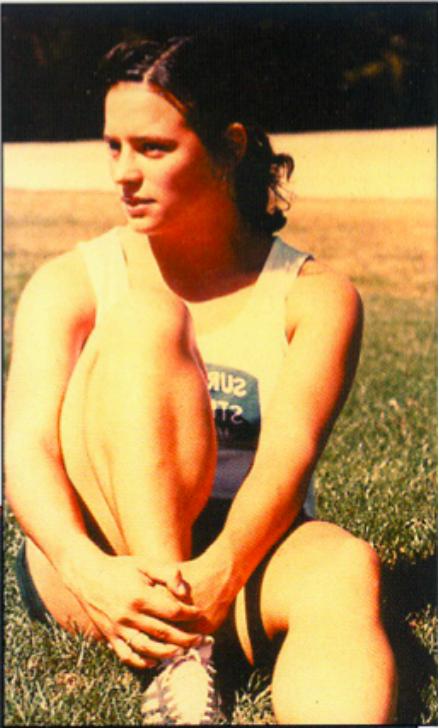
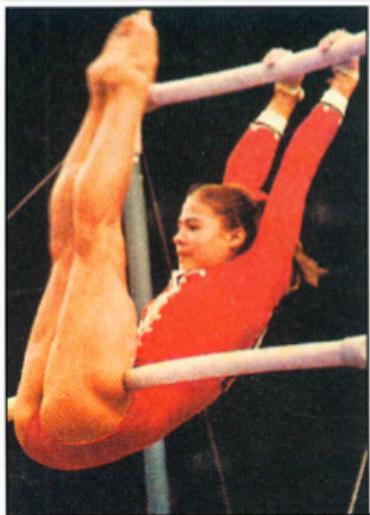


In her case (Joanne's) is was not an act. She could actually do you some tremendous physical-damage if she so chose. As you can see in this two page pictorial of some of her various Male-Crush-ing!



Joanna McCartney 1986





MAR. 2
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TWELVE CENT